

不以文

害辭不

以辭害

以辭

逆心是

爲得之。

MENCIUS, V Pt I IV 2

THE
CHINESE CLASSICS

WITH

A TRANSLATION, CRITICAL AND EXEGETICAL NOTES,
PROLEGOMENA, AND COPIOUS INDICES

BY

JAMES LEGGE, D.D., LL.D.,

OF THE LONDON MISSIONARY SOCIETY

IN SEVEN VOLUMES

VOL. IV—PART I,

CONTAINING

THE FIRST PART OF THE SHU-KING
OR THE LESSONS FROM THE STATES AND THE PROLEGOMENA.

London

HENRY FROWDE

OXFORD UNIVERSITY PRESS WARFHOUSE, AMEN CORNER, E.C.

HONGKONG

PRINTED AT THE LONDON MISSIONARY SOCIETY'S
PRINTING OFFICE,

PREFACE

When the author published his third volume, containing the Book of Historical Documents, in 1865, he hoped to proceed in 1867 to print the Book of Poetry which is only now offered to the public. He was obliged, however, early in that year to return to England, from which he came back to Hongkong in the spring of the past year, prepared to go to press at once with the present volume, but the loss by shipwreck of his printing paper rendered it necessary to defer the commencement of the work till towards the end of the year. The one delay and the other have enabled him to give the translation repeated revisions.

The Book of Poetry was translated into Latin about the year 1733, by Father Lacharme, of the Society of Jesus, but remained in manuscript till 1830, when it was edited by M. Jules Mohl, one of the eminent sinologues of Paris. M. Callery, in the Introduction to his version of the *Le Ke*, p. xix, has characterized Lacharme's translation as '*la production la plus indigeste et la plus ennuyeuse dont la sinologie ait à rougir*'. The translation is, indeed, very defective, and the notes accompanying it are unsatisfactory and much too brief. The author hopes that the Work which he now offers will be deemed by competent scholars a reliable translation of the original poems. He has certainly spared no labour on the translation, or on the accompanying notes and the prolegomena, to make it as perfect as he could attain to.

One great difficulty which a translator of the Book of Poetry has to contend with is the names of the plants, birds, quadrupeds, fishes, and insects, with which it abounds. To have transferred these to his translation, as Lacharme did, would have greatly abridged the author's labour, but would have been, he conceived, disappointing to his readers. He endeavoured, therefore, to make out from the

descriptions of native writers what the plants, &c, really were, and in this inquiry he derived great assistance from Dr J C Hepburn of Yokohama. Having sent to that gentleman a copy of the Japanese plates to the Book of Poetry, described on p 180 of the prolegomena, he was kind enough to go over the whole, along with Mr Kramer, an English botanist, and in this way a great many plants and animals at which there had been only guesses before have been identified. Where the identification could not be made out, the author has translated the names by some synonym, from the Puns'ta'ou or other Work, which could conveniently be given in English. There remain still a few names of plants and trees which he has been obliged to transfer. It is to be hoped that sinologues penetrating to their habitat in the interior of the country will shortly succeed in identifying them.

The author has to acknowledge anew his obligations to the Rev Mr Chalmers for the indexes of Subjects and Proper names. The index of subjects is fuller than the corresponding indexes to the previous volumes, and the author has been struck with its accuracy and completeness in preparing the chapters of the prolegomena. He has also made the index of Chinese characters and phrases, at the request of several friends, more extensive, as regards the references, than formerly.

Mr Frederick Stewart, Head master of the Government schools, has again given his efficient help in correcting the proofs, as also the Rev F S Turner of the London Missionary Society. Even with their help and his own assiduous attention, it has not been possible entirely to avoid typographical mistakes. They will be found, however, to be few and unimportant.

Volume V, containing the Ch'un 'Ts'ew, with the commentary and narratives of Tso K'ew-ming complete, has been for several months in the printers' hands, and will be, it is hoped, ready for publication, in the autumn of next year.

Hongkong, December 14th, 1871

CONTENTS

I THE PROLEGOMENA

CHAPTER I.

THE EARLY HISTORY AND THE PRESENT TEXT OF THE SHU KING

SECTION	PAGE.
I. The Book before Confucius; and what, if any, were his labours upon it..	1
II. The Book from the time of Confucius till the general acknowledgment of the present text..	7
APPENDIX. Specimen of ancient poetical compositions besides those in the Book of Poetry..	13

CHAPTER II

THE SOURCES OF THE ODES AS A COLLECTION THEIR LA EXPRETATION AND AUTHORS. THE PREFACES AND THEIR AUTHORITY..

APPENDIX	
I. The Prefaces..	31
II. Chronological table of the odes..	82
III. Specimens of Han Ying's Illustrations of the Shu..	87

CHAPTER III.

THE PROSODY OF THE SHU; THE ANCIENT PRONUNCIATION OF THE CHINESE; AND THE POETICAL VALUE OF THE ODES.

SECTION	
I. The Prosody of the Shu..	96
II. The ancient Pronunciation of the characters, and the Classification of the rhymes..	103
III. The Poetical value of the odes; and peculiarities of their composition..	114
APPENDIX. On the various forms in which Poetry has been written among the Chinese..	117

CHAPTER IV

THE CRIME OF THE BOOK OF POETRY CONSIDERED IN RELATION TO THE ALLENT OF ITS TERRITORY AND ITS POLITICAL STATE, ITS RELIGION, AND SOCIAL CONDITION..

APPENDIX. Researches into the manners of the ancient Chinese, according to the Shu-king. By M. Edouard Blot..	143
--	-----

CHAPTER V

LIST OF THE PRINCIPAL WORKS WHICH HAVE BEEN CONSULTED IN THE PREPARATION OF THIS VOLUME.

SECTION	
I. Chinese Works, with brief notices..	173
II. Translations and other Foreign Works..	181

II. THE BODY OF THE VOLUME.

PART I

LESSONS FROM THE SHU

BOOK I. THE ODES OF CHOW AND THE SOUTH..

1 The Kwan tsen.	2. Koh i'an.	3. Keneu urh
4 K'w unsh.	5. Chong-sze	6. Ts'ou yao
7 T'oo tsen.	8. Fw e	9 Han kwang
10 Joo fan.	11 Lin che che	

			PAGE.
	BOOK II THE ODES OF SHAOU AND THE SOUTH		20
1	The Ts'eh ch'au	2	Ts'ae fan
4	Ts'ae pin	5	Kan tang
7	Kaou yang	8	Yin k'e lui
10	Seau sing	11	Keing yew sze
13	Ho pe nung e	14	Tsow-yu
		3	Ts'au-ch'ung
		6	Hing loo
		9	P'au yew mei
		12	Yny yew sze kum
	BOOK III THE ODES OF P'HI		38
1	The Pih chow	2	Luh e
4	Jih yueh	5	Chung fung
7	K'ae fung	8	Huang che
10	Kuh fung	11	Shih we
13	Keen he	14	Ts'eu shiwn
16	Pih fung	17	Tsing neu
19	Urh tsze shing chow	3	Yen-yen
		6	K'eh koo
		9	P'au yew k'oo yeh
		12	Maon k'ew
		15	Pih mun
		18	Shi t'ac
	BOOK IV THE ODES OF YUNG		73
1	The Pih chow	2	Ts'ang yew ts'ze
4	Sang chung	5	Shun che pin pun
7	Te-tung	8	Scang shoo
10	Ts'ae ch'e	3	Keun-tsze keat loon
		6	Ting che fung chung
		9	Kan mun
	BOOK V THE ODES OF WEI		91
1	The Ke yuh	2	K'au pwan
4	Mang	5	Chih kan
7	Ho kwang	8	Pih he
10	Muh kwa	3	Shih jin
		6	Hwan-lan
		9	Y'ew hoo
	BOOK VI THE ODES OF WANG		110
1	The Shoo le	2	Keun-tsze yu yih
4	Yang che shiwy	5	Chung kuh yew t'uy
7	Koh lui	8	Ts'ac koh
10	K'ew chung y'ew ma	3	Keun-tsze yang-yang
		6	T'oo yuen
		9	Ta ken
	BOOK VII THE ODES OF CH'ING		124
1	The Tsze-e	2	Tseang Chung-tsze
4	Ta Shih yu t'een	5	Ts'ing jin
7	Tsun ta loo	8	Neu yueh Ke ming
10	Shan yew foo-soo	11	T'oh he
13	K'een chang	14	Fung
16	Fung yu	17	Ts'ze k'in
19	Ch'uh k'e tung mun	20	Yay yew man ts'au
		3	Shih yu t'een
		6	Kaou k'ew
		9	Y'ew neu t'ung ken
		12	K'au t'ung
		15	Tung mun che shen
		18	Yung che shiwy
		21	Tsin Wei
	BOOK VIII THE ODES OF TS'IE		150
1	The Ke ming	2	Senen
4	Tung fang che jih	5	Tung fang we ming
7	Foo t'een	8	Loo ling
10	Tsae k'eu	11	E tseuy
		3	Choo
		6	Nan shan
		9	Pe kow
	BOOK IX THE ODES OF WEI		163
1	The Koh keu	2	Fun ts'eu joo
4	Chih hoo	5	Shih mow che keen
7	Shih shoo	3	Yuen y'ew t'au
		6	Fah t'au
	BOOK X THE ODES OF T'ANG		174
1	The Sih-tsuh	2	Shan y'ew ch'oo
4	Ts'au l'au	5	Chow mow
7	Kaou k'ew	8	Paou yu
10	Y'ew te che too	11	Koh sang
		3	Yang che shiwy
		6	Te too
		9	Woo e
		12	Ts'ae ling
	BOOK XI THE ODES OF TS'IN		190
1	The Ken lin	2	Sze t'eeh
4	Keen kea	5	Chung-nan
7	Shin fung	8	Woo e
10	K'eu yu	3	S'au jung
		6	Hwang neau
		9	Wei yang

BOOK XII. THE ODES OF CH'IN

203

- | | | |
|------------------------|---------------------|--------------|
| 1 The Yuen k'ew | 2 Tung man che fan. | 3 H'ang man. |
| 4 Tung man che ch'e | 5 Tung man che yang | 6 Mao man. |
| 7 Fang yew ts'oh ch'ao | 8 Yuen ch'uh. | 9 Choo lin. |

10. Taih p'o.

BOOK XIII. THE ODES OF KWEI..... 215

- | | | |
|----------------|-------------|------------------------|
| 1 The Kao k'ew | 2 Koo kwan. | 3 Shi yew chang ts'oo. |
| 4 Fei sung | | |

BOOK XIV. THE ODES OF TS'AO..... 220

- | | | |
|----------------|------------|------------|
| 1 The Fow yew | 2 How jin. | 3 Shu-k'ew |
| 4 H'ea ts'uen. | | |

BOOK XV. THE ODES OF PIN 226

- | | | |
|-------------------|-------------|--------------|
| 1 The Ts'ih yueh. | 2 Ch'e-h'ao | 3 Tung shan. |
| 4 P'o foo. | 5 Fah ko. | 6 h'ew yih. |
| 7 Lang poh. | | |

PART II.

MINOR ODES OF THE KINGDOM

BOOK I. DECADE OF LUH KING..... 245

- | | | |
|----------------|--------------|--------------------------|
| 1 The Luh ming | 2 Sao mow | 3 H'wang-hwang chay hwa. |
| 4 Chang-to | 5 Fah mah. | 6 Ts'ou paou. |
| 7 Ts'ao wa. | 8 Ch'uh kau. | 9 To too. |

10. Nan kao.

BOOK II. DECADE OF PIN HWA..... 268

- | | | |
|-----------------------|---------------------|----------------|
| 1 The Pin hwa. | 2 Hwa shoo. | 3 Yule. |
| 4. Yew kang | 5. Nan yew k'ea ya. | 6. Ts'ung k'ew |
| 7. Man shan yew t'ao. | 8. Yew c. | 9. Loh shao. |

10. Chan loo.

BOOK III. DECADE OF TUNG KUNG 278

- | | | |
|------------------|---------------------------|----------------|
| 1 The Tung kung. | 2. Ts'ing ts'ing chay go. | 3. Loh yueh. |
| 4 Ts'ao k'e. | 5. K'ou kung | 6. K'eh jin. |
| 7 Hung yen. | 8. Ts'ing shao. | 9. M'een shway |

10. Huh ming.

BOOK IV. DECADE OF KE'FOO..... 293

- | | | |
|---------------------|----------------|------------------------|
| 1 The K'e foo. | 2. M'eh kau. | 3. H'wang shao. |
| 4. Go h'ang k'e yay | 5. Rue kan. | 6. Woo yang |
| 7 Ts'eh nan shan. | 8. Chung yueh. | 9. Shih yueh che k'ao. |

10. Yu woo ch'ang

BOOK V. DECADE OF SHAO MIN..... 330

- | | | |
|------------------|----------------|---------------|
| 1. The Shao min. | 2. Shao yuen. | 3. Shao pwan. |
| 4 K'ao yen. | 5. Ho jin sao. | 6. H'ang pin. |
| 7 K'uh fung | 8. Luh go. | 9. Ta tung |

10. Sao yueh.

BOOK VI. DECADE OF PIN SHAN..... 360

- | | | |
|-----------------|----------------------|-------------------|
| 1 The Pin shan. | 2. Woo ts'ang ts'au. | 3. Shao ming. |
| 4. Koo chung | 5. Ts'oo ts'au. | 6. Sh'nan shan. |
| 7 Foo t'ien. | 8. Ts'au t'ien. | 9. Chin po Loh c. |

10. Shang-shang chay hwa.

BOOK VII. DECADE OF SANG HOO..... 386

- | | | |
|-----------------|----------------|---------------------|
| 1 Tho Sang hoo. | 2. Yuen yang | 3. Kw'ei p'ien. |
| 4 Ken b'ah. | 5. Ts'ing ying | 6. Pin che tao yen. |
| 7 Yu ts'ao. | 8. Ts'ao shuh. | 9. K'oh kung |

10. Yuh k'ew

	BOOK VIII	THE DECADE OF T'OO JIN SZE	PAGE
1	The T'oo jin sze	2 Ts'ae luh	409
4	Sih sang	5 Pih hwan	
7	Hoo yeh	8 Ts'ün-ts'ün che shih	
10	Ho ts'au puh hwan	9 T'auou che hwa	

PART III

GREATER ODES OF THE KINGDOM

	BOOK I	DECADE OF WAN WANG	PAGE
1	The Wän wang	2 Ta ming	427
4	Yih p'oh	5 Han luh	
7	Hwang e	8 Ling t'ae	
10	Wän wang y'ew shing	9 H'ea woo	
	BOOK II	DECADE OF SHANG MIN	PAGE
1	The Shäng min	2 Häng wei	465
4	Hoo e	5 K'ea loh	
7	H'ung choh	8 K'eu'en o	
10	Pan	9 Min luon	
	BOOK III	DECADE OF TANG	PAGE
1	The Tang	2 Yih	505
4	Yun Han	5 Sung kaou	
7	Han yih	8 K'ung Han	
10	Chen jang	9 Chang woo	
		11 Shaou min	

PART IV

ODES OF THE TEMPLE AND THE ALTAR

BOOK I SACRIFICIAL ODES OF CHOW

	[i]	DECADE OF TS'ING M'FAOU	PAGE
1	The Ts'ing m'faou	2 Wei T'üen che ming	569
4	Leeh wän	5 T'ien tsoh	
7	Go ts'ang	6 H'au T'üen y'ew ch'ing ming	
10	Sze wän	8 She mac	
		9 Chih ling	
	[ii]	DECADE OF SHIN KUNG	PAGE
1	The Shin kung	2 E he	582
4	Fung n'een	5 Y'ew koo	
7	Yung	6 Ts'een	
10	Woo	8 Ts'ae heen	
		9 Y'ew k'ih	
	[iii]	DECADE OF MIN YU SHAOU-TSZE	PAGE
1	The Min yu sh'au-tsze	2 Fang loh	596
4	S'auou pe.	5 Ts'ae shoo	
7	Sze e	6 L'ang sze	
10	Lae	8 Choh	
		9 Hwan	
		11 Pwan or Pan	

BOOK II PRAISE-SONGS OF LOO

1	The K'ung	2 Y'ew peih	611
4	Pei kung	3 Pwan shwuy	

BOOK III SACRIFICIAL ODES OF SHANG

1	The Na	2 Leeh tsoo	631
4	Ch'ang fah	5 Yin woo	
		6 Heuen n'auou	

III. INDEXES

I	Index of Subjects	
II	Index of Proper names	649
III	Index of Chinese characters and phrases	678
		681

ERRATA.

L. IN THE CHINESE TEXT

Page.	Column.				Page.	Column.			
35	5 et al.	for	姬	read 姬	190	2	after	中	dele 〇
60	8	after 2d	兮	add 〇	210	8	for	國人	read 歌以
63	8	for	兄弟父母	read	212	0	"	窮極	" 恆受
			父母兄弟		237	1	"	不	" 亦
79	8	"	兮	read 桑	257	0	"	{ 恒	" 恆
123	9	"	筵	" 筵	40	5 and 7	"	{ 恒	" 恆
150	5	"	筵	做 筵					

II. CHINESE CHARACTERS IN THE NOTES.

Page.	Column.	Line.			Page.	Column.	Line.		
7	2	8 for 2d	谷	read 木	177	2	4 for	恆	read 愉
80	2	17	強	" 強	101	2	24	"	恆室
116	"	23	"	" 迓	307	2	"	"	蹟
150	2	17	"	" 唯	417	1	11	"	印

III. CHINESE CHARACTERS IN THE PROLEGOMENA

Page.	Line.				Page.	Line.			
53	8	after	庶	insert 令	90	7	for	歃	read 鼓
61	11	for	采	read 采	131	3	"	吳	" 夏
87	6	"	矯	" 短					

IV. CHINESE CHARACTERS IN INDEX III.

Page.	Column.	Line.			Page.	Column.	Line.		
609	1	4	for	子 read 于	760	1	23	for	莖 read 荏
715	2	8	"	恒 " 恒	764	2	31	"	莖 " 莖
728	1	30	"	莖 " 莖	765	1	11	"	莖 " 莖
743	2	23	"	莖 " 莖	777	172d Radical	"	佳	" 佳

V. IN THE TRANSLATION

Page.	Line.								
170	11	for	three	read	thirty				
197	9	"	rouged as	"	as if rouged.				
203	1 and 5	"	nephew	"	uncle				
337	2	"	undressed	"	without undressing				
340	1	"	porcel in	"	earthen.				
358	4	"	held	"	brought				
370	3	"	flesh	"	blood				
474	1	"	cheek	"	polite				
503	7	"	porcel in	"	earthen				
523	after line 8	insert	Alas! alas for the kingdom!						
528	" " 6	"	There is no Spirit I have not sacrificed to.						
640	" " 7	"	He sure caused God						
144	" 1	for	XVII read XVII						
150	" 1	"	XIII " VIII						
333	} running heading	"	SCAO	"	SCAO				
331		"	PIA	"	PIA				
363		"	PIA	"	PIA				

Any mistakes in the Chinese titles of the odes as expressed in *italic letters* may be corrected from the table of Contents.

VI IN THE NOTES

<i>Page</i>	<i>Column</i>	<i>Line</i>					<i>Page</i>	<i>Column</i>	<i>Line</i>						
60	1	20	for chose	read	close		359	1	12	for	{St	read	St 8		
214	1	21	" callen	"	called					{in II	"	"	III		
231	2	3	" adjuncts	"	adjuncts		382	2	17	"	IV	"	V		
243	2	13	" kwang	"	Kwan		525	2	3	"	VIII	"	X		
260	2	3	" III	"	IV		466	1	41	after Kuli	insert a comma				
295	1	10	" vii	"	vi										

VII IN THE INDICES

<i>Page</i>	<i>Column</i>	<i>Line</i>				<i>Page</i>	<i>Column</i>	<i>Line</i>			
653	1	28	check should be	palate		715	2		E	should be read	tal
668	2	21	porcelain	" earthen		728	1	31	for III	read	IV

VIII IN THE PROLEGOMENA

From p 96 to 101, in the running heading, change CH II APPENDIX III to CH III SECTION I
 " 102 to 104, " " " CH II APPENDIX III to CH III SECTION II

PROLEGOMENA

CHAPTER I

THE EARLY HISTORY AND THE PRESENT TEXT
OF THE BOOK OF POETRY

APPENDIX:—SPECIMEN OF ANCIENT POETICAL COMPOSITIONS
BESIDES THOSE IN THE BIBLE.

SECTION I

THE BOOK BEFORE CONFUCIUS; AND WHAT IF ANY,
WERE HIS LABOURS UPON IT

1 Sze-ma Ts'ên, in his memoir of Confucius, says — 'The old poems amounted to more than 3,000. Confucius removed those which were only repetitions of others, and selected those which ^{Statements of Ch'iao} would be serviceable for the inculcation of propriety and righteousness. Ascending as high as S'ieh and How tseih, and descending through the prosperous eras of Yin and Chow to the times of decadence under kings Yüw and Lo, he selected in all 305 pieces, which he sang over to his lute, to bring them into accordance with the musical style of the Shaou, the Woo, the Ya, and the Sung.' This is the first notice which we have of any compilation of the ancient poems by Confucius, and from it mainly are derived all the subsequent statements on the subject.

In the History of the Classical Books in the Records of the Suy dynasty (A.D. 589–618), it is said — 'When odes ceased to be made and collected, Che, the Grand music master of Loo, arranged in order those

1 史記四十六孔子世家第十七—古者詩三千餘篇及至孔子去其重取可施於禮義上采契后稷中述殷周之盛至幽厲之缺三百五篇孔子皆弦歌之以求合韶武雅頌之音

which were existing, and made a copy of them. Then Confucius expurgated them, and going up to the Shang dynasty, and coming down to the State of Loo, he compiled altogether 300 pieces²

Gow-yang Sew (A D 1,006 1,071) endeavours to state particularly what the work of expurgation performed by Confucius was. 'Not only,' says he, 'did the sage reject whole poems, but from others he rejected one or more stanzas, from stanzas he rejected one or more lines, and from lines he rejected one or more characters'³

Choo He (A D 1,130 1,200), whose own classical Work on the Book of Poetry appeared in A D 1,178, declined to express himself positively on the question of the expurgation of the odes, but summed up his view of what Confucius did for them in the following words. 'Poems had ceased to be made and collected, and those which were extant were full of errors and wanting in arrangement. When Confucius returned from Wei to Loo, he brought with him the odes which he had gotten in other States, and digested them, along with those which were to be found in Loo, into a collection of 300 pieces'⁴

I have not been able to find evidence sustaining these representations, and propose now to submit to the reader the grounds which

These statements not supported by evidence } prevent me from concurring in them,
The view of the author } and have brought me to the conclusions that, before the birth of Confucius, the Book of Poetry existed substantially the same as it was at his death, and that, while he may have somewhat altered the arrangement of its Books and odes, the principal service which he rendered to it was not that of compilation, but the impulse to the study of it which he communicated to his disciples. The discrepancy in the number of the odes as given in the above statements will be touched on in a note

2 If we place Ts'een's composition of the memoir of Confucius in B C 100,⁵ nearly four hundred years will thus have elapsed be-

2 隋書,卷十一,志第一十七,經籍一上,澤竭而詩亡,魯太師次而錄之,孔子刪詩,上采商,卜取魯,凡白篇刪其卷九,亂次,孔子自衛反魯,復得之他國以歸,定篇刪其義存者為白篇. Quoted in Choo E-tsun's 經籍考,卷九,亂次,孔子自衛反魯,復得之他國以歸,定篇刪其義存者為白篇. Quoted in the 綱領 of the Kang-he She 5 See the prolegomena to vol III, p 44, on the age of the Historical Records

tween the death of the sage and any statement to the effect that he
The groundlessness of the above statements. } expurgated a previous collection of poems, or
 } compiled that which we now have, consisting of
 a few over 300 pieces, and no writer in the interval affirmed or implied any such facts. But independently of this consideration, there is ample evidence to prove, first, that the poems current before Confucius were not by any means so numerous as Sze-ma Ts'ên says, and, secondly, that the collection of 300 pieces or thereabouts, digested under the same divisions as in the present Classic, existed before the sage's time.

3 [i] It would not be surprising, if, floating about and current among the people of China, in the 6th century before Christ, there
The old poems were not numerous. } had been even more than 3,000 pieces of poetry
 } The marvel is that such was not the case. But in
 the 'Narratives of the States,'⁶ a Work attributed by some to Tso K'ü ming⁷ there occur quotations from 31 poems, made by statesmen and others, all anterior to Confucius, and of those poems it cannot be pleaded that more than two are not in the present Classic, while of those two one is an ode of it quoted under another name. Further, in the Tso Chuen,⁸ certainly the work of Tso K'ü ming, and a most valuable supplement to Confucius' own Work of the Ch'un Ts'ü, we have quotations from not fewer than 219 poems, and of these only thirteen are not found in the Classic. Thus of 250 poems current in China before the supposed compilation of the Book of Poetry, 236 are found in it, and only 14 are absent. To use the words of Chaou Yih⁹ a scholar of the present dynasty, of the period K'ên lung (A.D. 1736—1795) 'If the poems existing in Confucius' time had been more than 3,000, the quotations found in these two Books of poems now lost should have been ten times as numerous as the quotations from the 305 pieces said to have been preserved by him, whereas they are only between a twenty first and twenty-second part of the existing pieces. This is sufficient to show that Ts'ên's statement is not worthy of credit.¹⁰ I have made the widest possible induction from all existing Records in which there are quotations of poems made anterior to Confucius, and the conclusion to which I have been brought is altogether confirmatory of that deduced from the Works of Tso K'ü ming. If

⁶ 國語⁷ Wylie's Notes on Chinese Literature p. 6.⁸ 左傳⁹ 趙翼¹⁰ See the 陔餘叢考 卷二—古詩三千之非

Confucius did make any compilation of poems, he had no such work of rejection and expurgation to do as is commonly imagined.

[ii] But I believe myself that he did no work at all to which the name of compilation can properly be applied, but simply adopted an existing collection of poems consisting of 305, or at most of

Proofs of the existence of the
Book of Poetry before Confucius } 311 pieces Of the existence of the Book
of Poetry before Confucius, digested under four divisions, and much
in the same order as at present, there may be advanced the follow-
ing proofs

First, in the 'Official Book of Chow,' we are told that it belonged to the grand-master 'to teach the six classes of poems, the *Fung*, with their descriptive, metaphorical, and allusive pieces, the *Ya*, and the *Sung*.'¹¹ Mr Wylie says that the question of the genuineness of the Official Book may be considered as set at rest since the inquiry into it by Choo He, and that it is to be accepted as a work of the duke of Chow, or some other sage of the Chow dynasty.¹² Without committing myself to any opinion on this point, as I find the passage just quoted in the Preface to the *She* (of which I shall treat in the next chapter), I cannot but accept it as having been current before Confucius, and thus we have a distinct reference to a collection of poems, earlier than his time, with the same division into Parts, and the same classification of the pieces in those Parts.

Second, in Part II of the *She*, Book vi, ode IX, an ode assigned to the time of king Yew, B.C. 780-770, we have the words,

'They sing the *Ya* and the *Nan*,
Dancing to their flutes without error.'

So early then as the 8th century before our era, there was a collection of poems, of which some bore the name of the *Nan*, which there is nothing to forbid our supposing to have been the Chow-nan, and the Shaou-nan, forming the first two Books of the first Part of the present classic, often spoken of together as the *Nan*, and of which others bore the name of the *Ya*, being probably the earlier pieces which now compose a large portion of the second and third Parts

¹¹ See the Chow Le, 卷一 | , par 3 - 教人詩曰風曰賦曰比曰興, 曰雅曰頌

¹² Notes on Chinese Literature, p. 4

Third, in the narratives of Tso K'ew ining, under the 29th year of duke Séang, B.C. 548, when Confucius was only 8 or 9 years old, we have an account of a visit to the court of Loo by an envoy from Woo, an eminent statesman of the time, and of great learning. We are told that, as he wished to hear the music of Chow, which he could do better in Loo than in any other State, they sang to him the odes of the Chow naa and the Shaou nan, those of P'ei, Yung, and Wei, of the Royal domain, of Ch'ia, of Ts'e, of Pin, of Ts'in, of Wei, of T'ang, of Ch'in, of Kwei, and of Ts'au. They sang to him also the odes of the Minor Ya and the Greater Ya, and they sang finally the pieces of the Sung.¹³ We have here existing in the boyhood of Confucius, before he had set his mind on learning,¹⁴ what we may call the present Book of Poetry, with its Fung, its Ya, and its Sung. The odes of the Fung were in 15 Books as now, with merely some slight differences in the order of their arrangement,—the odes of Pin forming the 9th Book instead of the 15th, those of Ts'in the 10th instead of the 11th, those of Wei the 11th instead of the 9th, and those of T'ang the 12th instead of the 10th. In other respects the *Shé*, existing in Loo when Confucius was a mere boy, appears to have been the same as that of which the compilation has been ascribed to him.

Fourth, in this matter we may appeal to the words of Confucius himself. Twice in the Analects he speaks of the odes as a collection consisting of 300 pieces.¹⁵ That Work not being made on any principle of chronological order, we cannot positively assign those sayings to any particular periods of Confucius' life, but it is I may say the unanimous opinion of the critics that they were spoken before the time to which Sze-ma Ts'ien and Choo He refer his special labour on the Book of Poetry.¹⁶ The reader may be left, with the evidence which has been set before him, to form his own opinion on the questions discussed. To my own mind that evidence is decisive on the points.—The Book of Poetry, arranged very much as we now have it, was current in China long before the sage, and its pieces were in the mouths of statesmen and scholars, constantly quoted by them on festive and other occasions. Poems not included in it there doubtless were, but they were comparatively few. Confucius may

¹³ See the 左傳 襄二十九年, par. 8. ¹⁴ Confucian Analects, II. iv. 1. ¹⁵ Confucian Analects, II. ii., XIII. v. ¹⁶ See the 97th chapter of the 經義考 and especially the author's summing up of the evidence on the questions which I have discussed.

have made a copy for the use of himself and his disciples, but it does not appear that he rejected any pieces which had been previously received, or admitted any which had not previously found a place in the collection

4 Having come to the above conclusions, it seems superfluous to make any further observations on the statements adduced in the first paragraph. If Confucius expurgated no previous Book, it is vain to try and specify the nature of his expurgation as Gow-yang Sew did¹⁷ From Sze-ma Ts'een we should suppose that there were no odes in the *She* later than the time of king Le, whereas there are 12 of the time of king Hwuy, 13 of that of king Seang, and 2 of the time of king Ting Even the Sung of Loo which are referred to by the Suy writer and Choo He are not the latest pieces in the Book The statement of the former that the odes were arranged in order and copied by Che, the music-master of Loo,¹⁸ rests on no authority but his own, more than a thousand years after the supposed fact I shall refer to it again, however, in the next chapter.

5 The question arises now of what Confucius really did for the Book of Poetry, if, indeed, he did anything at all The only thing from which we can hazard the slightest opinion on the point we have from his own lips In the Analects, IX xiv, he tells us 'I returned from Wei to Loo, and then the music was reformed, and the pieces in the Ya and the Sung all found their proper places' The return from Wei to Loo took place when the sage was in his 69th year, only five years before his death. He ceased from that time to take an active part in political affairs, and solaced himself with music, the study of the Classics, the writing of the Ch'un Ts'ew, and familiar intercourse with those of his disciples who still kept about him. He reformed the music, that to which the poems were sung, but wherein the reformation consisted we cannot tell And he gave to the pieces of the Ya and the Sung their proper places The present order of the Books in the Fung, slightly differing, we have seen, from that which was common in his boyhood, may also have now been determined by him As to the arrangement of the odes in the other Parts of the Work, we cannot say of what extent it was

¹⁷ Every instance pleaded by Sew in support of his expurgation of stanzas, lines, and characters has been disposed of by various scholars, — particularly by Choo E-tsun, in the note just referred to

¹⁸ When this Che lived is much disputed From the references to him in Ana VIII. xv, XVIII ix., we naturally suppose him to have been a contemporary of Confucius.

What are now called the *correct* Ya precede the pieces called the Ya of a *changed character* or of a degenerate age, but there is no chronological order in their following one another, and it will be seen, from the notes on the separate odes, that there are not a few of the latter class, which are illustrations of a good reign and of the observance of propriety as much as any of the former. In the Books of the Sung again, the occurrence of the Praise-songs of Loo between the sacrificial odes of Chow and Shang is an anomaly for which we try in vain to discover a reasonable explanation.

6 While we cannot discover, therefore, any peculiar labours of Confucius on the Book of Poetry, and we have it now, as will be shown in the next section, substantially as he found it already compiled to his hand, the subsequent preservation of it may reasonably be attributed to the admiration which he expressed for it, and the enthusiasm for it with which he sought to inspire his disciples. It was one of the themes on which he delighted to converse with them.¹⁹ He taught that it is from the odes that the mind receives its best stimulus.²⁰ A man ignorant of them was, in his opinion, like one who stands with his face towards a wall, limited in his views, and unable to advance.²¹ Of the two things which his son could specify as particularly enjoined on him by the sage, the first was that he should learn the odes.²² In this way Confucius, probably, contributed largely to the subsequent preservation of the Book of Poetry,—the preservation of the tablets on which the odes were inscribed, and the preservation of it in the memories of all who venerated his authority, and looked up to him as their master.

¹⁹ Analects, VII. xvii.
Ana. XVI. xiii.

²⁰ Ana. VIII. viii., xvi. IX.

²¹ Ana. xvii. X.

²²

SECTION II

THE BOOK OF POETRY FROM THE TIME OF CONFUCIUS TILL THE
GENERAL ACKNOWLEDGEMENT OF THE PRESENT TEXT

1 Of the attention paid to the study of the Book of Poetry from the death of Confucius to the rise of the Tsing dynasty, we

have abundant evidence in the writings of his grand-son Tsze-sze, of From Confucius to } Mencius, and of Seun K'ing } One of the acknow-
the dynasty of Ts'in } ledged distinctions of Mencius is his acquaintance
with the odes, of which his canon for the study of them prefixed to
my volumes is a proof, and Seun K'ing survived the extinction of
the Chow dynasty, and lived on into the times of Ts'in ¹

2. The Poems shared in the calamity which all the other clas-
sical Works, excepting the Yih, suffered, when the tyrant of Ts'in
issued his edict for their destruction. But I have shown, in the
prolegomena to vol I, that only a few years elapsed between the
The Poems were all recovered } execution of his decree and the establish-
after the fires of Ts'in } ment of the Han dynasty, which distin-
guished itself by its labours to restore the monuments of ancient
literature. The odes were all, or very nearly all, recovered,² and
the reason assigned for this is, that their preservation depended on
the memory of scholars more than on their inscription upon tablets
and silk ³. We shall find reason to accept this statement

3 Three different texts of the odes made their appearance early
Three different texts in the Han dynasty, known as the She of Loo, of
Ts'e, and of Han, that is, the Book of Poetry was recovered from
three different quarters

[1] Lew Hin's catalogue⁴ of the Works in the imperial library
of the earlier Han dynasty commences, on the She King, with a
Collection of the three Texts in 28 chapters,⁵ which is followed by
two Works of commentary on the Text of Loo ⁶. The former of
The Text of Loo them was by a Shin P'ei,⁷ of whom we have some
account in the Literary Biographies of Han ⁸. He was a native of
Loo, and had received his own knowledge of the odes from a scholar
of Ts'e, called Fow K'ew-pih ⁹. He was resorted to by many disci-

1 Prolegomena to vol II, p 81 2 In the last section reference was made to the number
of the odes, given by Confucius himself as 300. He might mention the round number, not think-
ing it worth while to say that they were 305 or 311. The Classic now contains the text of 305
pieces, and the titles of other 6. It is contended by Choo and many other scholars, that in Confu-
cius' time the text of those six was already lost, or rather that the titles were names of tunes only.
More likely is the view that the text of the pieces was lost after Confucius' death. See in the
body of this volume, pp 267, 268.

3 凡三百篇遭秦火而全者,以
其諷誦不獨在竹帛故也, —see Pan Koo's note appended to the catalogue of
Lew Hin, Section 詩
4 Proleg Vol I p 5 5 詩經二十八卷,魯齊
韓家一漢書藝文志 6 魯故一十卷,魯說
一十八卷 7 申培 8 儒林傳第十卷,漢書八十
八 9 浮丘伯

ples whom he taught to repeat the odes, but without entering into discussion with them on their interpretation. When the first emperor of the Han dynasty was passing through Loo, Shin followed him to the capital of that State, and had an interview with him. The emperor Woo,¹⁰ in the beginning of his reign (B.C. 189), sent for him to court when he was more than 80 years old, and he appears to have survived a considerable number of years beyond that advanced age. The names of ten of his disciples are given, all men of eminence, and among them K'ung Gan kwoh. A little later, the most noted adherent of the school of Loo was a Wei Hên, who arrived at the dignity of prime minister, and published 'the Sho of Loo in Stanzas and Lines'.¹¹ Up and down in the Books of Han and Wei are to be found quotations of the odes, which must have been taken from the professors of the Loo recension, but neither the text nor the writings on it long survived. They are said to have perished during the Tsin dynasty (A.D. 265—419). When the catalogue of the Suy library was made, none of them were existing.

[ii] The Han catalogue mentions five different works on the Sho of Ts'e.¹ This text was from a Yuen koo,¹² a native of Ts'e,

The Text of T'c. about whom we learn, from the same chapter of Literary Biographies, that he was one of the Great scholars of the court in the time of the emperor king (B.C. 155—112),¹⁴ a favourite with him, and specially distinguished for his knowledge of the odes and his advocacy of orthodox Confucian doctrine. He died in the next reign of Woo, more than 90 years old, and we are told that all the scholars of Ts'e who got a name in those days for their acquaintance with the Sho sprang from his school. Among his disciples was the well known name of Hên how Ch'ê-ch'ang,¹⁵ who communicated his acquisitions to How Ts'ang,¹⁶ a native of the present Shan tung province, and author of two of the Works in the Han catalogue. How had three disciples of eminence,—Yih Fung, Séaou Wang che, and K'wang Hing.¹⁷ From them the Text of Ts'e was transmitted to others, whose names, with quotations from their writings, are scattered through the Books of Han. Neither

¹⁰ 武帝 ¹¹ 韋賢魯詩五句 ¹² 齊后氏故二十卷
齊孫氏故二十七卷 齊后氏傳三十九卷 齊孫氏傳
二十八卷 齊雜記十八卷 ¹³ 賴固 ¹⁴ 景帝 ¹⁵ 夏
侯始昌 ¹⁶ 后蒼字近君東海鄒人 ¹⁷ 翼奉蕭望之
匡衡

text nor commentaries, however, had a better fate than the She of Loo. There is no mention of them in the catalogue of Suy. They are said to have perished even before the rise of the Tsin dynasty.

[iii] The Text of Han was somewhat more fortunate. The Han catalogue contains the titles of four works, all by Han Ying,¹⁸ whose

The Text of Han Ying's surname is thus perpetuated in the text of the She which emanated from him. His biography follows that of How Ts'ang. He was a native, we are told, of the province of Yen, and a 'Great scholar' in the time of the emperor Wän (B.C. 178-156),¹⁹ and on into the reigns of King and Woo. 'He laboured,' it is said, 'to unfold the meaning of the odes, and published an "Explanation of the Text," and "Illustrations of the She," containing several myriads of characters. His text was somewhat different from the texts of the She of Loo and Ts'e, but substantially of the same meaning.'²⁰ Of course Han founded a school, but while almost all the writings of his followers soon perished, both the Works just mentioned continued on through the various dynasties to the time of Sung. The Suy catalogue contains the titles of his text and two Works on it,²¹ the T'ang those of his text and his Illustrations,²¹ but when we come to the catalogue of Sung, published in the time of the Yuen dynasty, we find only the Illustrations, in 10 Books or chapters, and Gow-yang Sew tells us that in his time this was all of Han that remained. It continues, entire or nearly so, to the present day, and later on in these prolegomena there will be found passages of it sufficient to give the reader a correct idea of its nature.

4 But while these three different recensions of the She all disappeared with the exception of a single fragment, their unhappy fate was owing not more to the convulsions by which the empire was often rent, and the consequent destruction of literary monuments, such as we have witnessed in our own day in China, than to the appearance of a fourth Text which displaced them by its superior

A fourth Text, that of Maou, correctness, and the ability with which it was advocated and commented on. This was what is called the Text of Maou. It came into the field later than the others, but the Han catalogue contains the She of Maou in 29 chapters, and a commen-

¹⁸ 韓故 四卷 | 六卷, 韓內傳, 四卷, 韓外傳, 六卷, 韓說
¹⁹ 作 內外傳, 數萬言, 其語頗與齊魯間
²⁰ 韓詩二 | 一卷, 韓詩翼要, | 卷, 韓
²¹ 韓詩一 | 卷, 韓詩外傳, | 卷

tary on the text in 30²² According to Ch'ing k'ang shung, the author of this commentary was a native of Loo, known as Maou H'ung or the Greater Maou,²³ who was a disciple, we are told by Luh Tih ming, of Seun k'ing. The Work is lost.²⁴ He had communicated his knowledge of the She, however to another Maou,—Maou Chang, or the Lesser Maou,*—who was a 'Great scholar' at the court of king H'ien of Ho k'ien.²⁵ This king H'ien was one of the most diligent labourers in the recovery of the ancient Books and presented Maou's text and the Work of H'ung at the court of the emperor king,—probably in a.c. 129. Chang himself published his 'Explanations of the She,' in 29 chapters, which still remains, but it was not till the reign of the emperor Ping (A.D. 1—5)²⁶ that Maou's recension was received into the imperial college, and took its place along with those of Loo, Ts'c, and Han.

The Chinese critics have carefully traced the line of scholars who had charge of Maou's text and explanations down to the reign of Ping—k'wan Ch'ang k'ing, H'ien Yen nen, and Seu Gaou.²⁷ To Seu Gaou succeeded Ch'in k'uei,²⁸ who was in office at the court of the usurper Wang Mang (A.D. 9—22). He transmitted his treasures to S'ey Man k'ing,²⁹ who himself commented on the She and from him they passed to the well known Wei king-chung or Wei Hwang,³⁰ of whom I shall have to speak in the next chapter. From this time the most famous scholars addicted themselves to Maou's text. K'uei k'uei (A.D. 25—101) published a Work on the Meaning and Difficulties of Maou's She,³¹ having previously compiled a digest of the differences between its text and those of the other three recensions, at the command of the emperor Ming (A.D. 58—75).³² Ma Yung (A.D. 69—165) followed with another commentary³³,—and we arrive at Ch'ing H'uen, or Ch'ing k'ang shung, who wrote his 'Supplementary Commentary to the She of Maou, and his 'Chronological

22 毛詩二十九卷, 毛詩故訓傳三十九卷 23 毛亨
大毛公

24 The work is mentioned in a catalogue of the Imperial Library early in the Sung dynasty; and Choo F.-tsun supposes that it was then extant. The editor of the catalogue, however, assigns another reason for the appearance of the title.

25 毛萇 小毛公

26 The petty kingdom of Ho-k'ien embraced three of the districts in the present department of the same name in Chih-le and one of the two districts of Shih Chow. King H'ien's name was Tih (德).

27 毛氏詩傳二十九卷 28 平 29 賈長卿
解延年, 徐敖 30 陳俠 31 陳曼卿 32 衛敬仲
衛宏 33 賈逵 毛詩雜義 34 明帝 35 馬融 毛詩注

Introduction to the She³⁶ The former of these two Works complete, and portions of the latter, are still extant That the former has great defects as well as great merits, there can be no question, but it took possession of the literary world of China, and after the time of Ch'ing the other three texts were little heard of, while the name of the commentators on Maou's text and his explanations of it speedily becomes legion Maou's grave is still shown near the village of Tsun-fuh, in the departmental district of Ho-keen³⁷

5 Returning now to what I said in the 2d paragraph, it will be granted that the appearance of three different and independent texts, immediately after the rise of the Han dynasty, affords the

The different texts guarantee the } most satisfactory evidence of the recovery
integrity of the recovered She } of the Book of Poetry, as it had continued

from the time of Confucius Unfortunately only fragments of them remain now, but we have seen that they were diligently compared by competent scholars with one another, and with the fourth text of Maou, which subsequently got the field to itself In the body of this Work attention is called to many of their peculiar readings, and

The texts were all taken down } it is clear to me that their variations from
at first from recitation } one another and from Maou's text arose

from the alleged fact that the preservation of the odes was owing to their being transmitted by recitation The rhyme helped the memory to retain them, and while wood, bamboo, and silk were all consumed by the flames of Ts'in, when the time of repression ceased scholars would be eager to rehearse their stores It was inevitable that the same sounds, when taken down by different writers, should in many cases be represented by different characters

Even in the existing text the careful reader of my notes will find not a few instances of characters which give the sound, without giving any indication, in their component parts, of the meaning. There are, *e g*, 鼠 for 癩, in II iv X 7, 齊 for 粢, in II vi VII 2, 龍 for 籠, in II ii IX 2, *et al*, 魚 as the name of a horse, in IV ii. I 4, 麋 for 湄, in II v IV 6, 青 for 靑, in II viii IX 2, *et al* Then again there are many places which even Choo He acknowledges that he does not understand, and out of which a consistent meaning has to be 'chiseled' It would not be difficult, I conceive, to produce a Chinese text superior to Maou's, and which

³⁶ 鄭玄, 鄭康成, 毛詩箋, 詩譜 ³⁷ For many of the particulars in this paragraph, see the supplement to Twan-lin's Cyclopædia, Bk 200, article 毛良

would remove many anomalous meanings out of the dictionary but it would be interesting only to native scholars, and they would, for the present at least, scout the attempt as presumption on the part of a foreigner. Accepting the text as it exists, we have no reason to doubt that it is a near approximation to that which was current in the time of Confucius.

APPENDIX

SPECIMEN OF ANCIENT POETICAL COMPOSITIONS BESIDES THOSE WHICH
ARE CONTAINED IN THE BOOK OF POETRY

I have thought it would be interesting to many of my readers to see a good proportion of the ditties, songs, and other versified compositions, which have as high an antiquity attributed to them as the odes of the Shu. Some of them, indeed, are referred to a much more remote age—on, to my mind, quite insufficient evidence. Into that question it is not necessary to go. I have taken the pieces from *The Fountain of old Poems* (古詩源), by Shun Tih-ts'ên (沈德潛 *al* 沈確士), a scholar of the present dynasty who died in 1769 at the age of 95. His first book contains 100 pieces, all purporting to be anterior to the Han dynasty.

1 *Song of the peasants in the time of Yaou.* From the 帝王世紀

We rise at sunrise,
We rest at sunset,
Dig wells and drink,
Till our fields and eat—
What is the strength of the emperor to us?

2 *Children's ditty overheard by Yaou in the streets.* From *Lüsh tsao*, (仲尼篇).

We people are established,
All by your perfect merit.
Unconsciously
We follow our Emperor's pattern.

3 *A prayer at the winter thanksgiving.* From the *Lo Ke*, XI ii. 11

Clouds, return to your place
Water, flow back to your ditches;
Ye insects, appear not;
Grass and trees, grow only in your marshes.

- 1 擊壤歌—日出而作 日入而息 鑿井而飲 耕田
而食 帝力于我何有哉
2 康衢謠—立我蒸民 莫匪爾極 不識不知 順帝
之則
3 伊耆氏蜡辭—土反其宅 水歸其壑 昆蟲毋作
草木歸其澤

4 *Yaou's warning* From Hwae Nan (人間訓)

Be tremblingly fearful,
Be careful night and day
Men trip not on mountains,
They trip on ant-hills

5—7 *Shun intimates his purpose to resign the throne to Yu* From Fuh-säng's
Introduction to the Shoo (尚書人傳)

Splendid are the clouds and bright,
All aglow with various light!
Grand the sun and moon move on,
Daily dawn succeeds to dawn

6 *Response of his eight ministers*

Brilliant is the sky o'er-head,
Splendid there the stars are spread
Grand the sun and moon move on,
All through you, one man alone

7 *Rejoinder of Shun*

The sun and moon move in their orbits,
The stars keep to their paths,
The four seasons observe their turns,
And all the people are truly good
Oh! such music as I speak of
Corresponds to the power of Heaven,
Leading to worth and excellence,
And all listen to it
Vigorously strike it up!
Dance high to it!
The splendour [of my work] is done,
I will lift up my robes and disappear

8 *Shun's Song of the South Wind* From the Family Sayings (辯樂解)

The fragrance of the south wind,
Can ease the angry feelings of my people

4 充戒—戰戰慄慄 日謹 日 人莫蹟 山 而蹟
5 卿雲歌—卿雲爛兮 糾縵縵兮 日月光華 旦復
6 八伯歌—明明上人 爛然星陳 日月光華 弘小
7 帝載歌—日月有常 星辰有行 四時順經 萬姓咸
允誠 於予論樂 配天之靈 遷下賢者 莫不咸
聽 贊乎鼓之 軒乎舞之 萬世已竭 袞裳
8 南風歌—南風之薰兮 可以解民之愠兮

The seasonableness of the south wind,
Can make large the wealth of my people

- 9 On a jade tablet of Yu Source not given.

Chuh-yung presided over the region, and produced my beauty
Bathed in the sun, washed in the moon, among the precious things I grew

- 10 Ditty of Yu on casting the nine Tripods. From Mili Teih.

How brilliant the white clouds,
In the north and the south,
In the east and the west!
These nine tripods are made,
And will be transmitted through three dynasties.

- 11 An Inscription of the Shang dynasty From the Narratives of the States (晉
書 —)

Small virtue
Is not worth approaching
It is not to be boasted of
And will only bring sorrow
Small amount of emolument,
Is not worth desiring
You cannot get fat on it,
And will only fall into trouble

- 12 Song of the Wheat in Flower By the viscount of Ko (Shoo, IV x) From
the Historical Records (世家第八)

The flowers of the wheat turn to spikes
The rice and millet look bright.
That crafty boy
Will not be friendly with me!

- 13 Song of the Fern-gathering By Pih-o and Shuh-ts'o (Ana. V xxi) From
the Historical Records (列傳第一)

We ascend that western hill,
And gather the thorn-ferns.
They are changing oppression for oppression,

南風之時兮 可以阜吾民之財兮

禹玉牒辭-祝融司方發其英 沐日浴月百寶生

夏后錫鼎錄-蓬蓬白雲 一南一北 一西一東

九鼎既成 遷于三國

商銘-噉噉之德 不足就也 不可以矜 而祇取
憂也 噉噉之食 不足狃也 不能爲君 而祇離
咎也

麥秀歌-麥秀漸漸兮 禾黍油油 彼狡童兮 不
與我好兮

采薇歌-登彼西山兮 采其薇矣 以暴易暴兮

And do not know their error
Shin-nung, Yu, and Hea,
Have suddenly lost their influence
Whither shall we go?
Ah! we will depart!
Withered is the appointment [of Heaven]

14 19 *Inscription on a bathing vessel* From the Lie of the elder Tae (卷第六)

Than to sink among men,
It is better to sink in the deep
He who sinks in the deep
May betake himself to swimming
For him who sinks among men
There is no salvation

Inscription on a girdle

The fire being extinguished, adjust your person,
Be careful, be cautious, ever reverent
Be reverent and your years will be long

Inscription on a staff

Where are you in peril?
In giving way to anger,
Where do you lose the way?
In indulging your lusts
Where do you forget your friends?
Amid riches and honours

Inscription on a robe

[Here is] the toil of silkworms,
And the labour of women's work,
If, having got the new, you cast away the old,
In the end you will be cold

Inscription on a pencil

[Look here at] the bushy hair
If you fall into water, you may be rescued,
If you fall by your composition, there is no living for you

不知其非矣 神農虞夏 忽焉沒兮 吾適安歸矣
吁嗟徂兮 命之哀矣

14 盤銘-與具溺丁人也 爭溺丁淵 溺丁淵 猶
可游也 溺丁人 不可救也

15 帶銘-火滅修容 慎戒必恭 恭則壽

16 杖銘-忘乎危 於忿懣 忘乎失道 於嗜欲 忘
乎相忘 於富貴

17 衣銘-桑簞苦 女丁難 得新捐故 後必寒

18 筆銘-豪毛茂茂 陷水可脫 陷文不活

In taking, observe the regular course,
In your requisitions be guided by economy

27 *The duty of the white clouds* From the 穆人了傳卷

The white clouds are in the sky,
The mountain-masses push themselves forth
The way between us is very long,
With hills and rivers intervening
I pray you not to die,—
Perhaps you will come here again

28 *The K'e-shaou* From the Tso Chuen, X xii 9

Mild was [the course of] the minister Shaou,
Well displaying his virtuous fame
To him the measures of the king
Were as precious as gold or gems
He would regulate them by the strength of the people,
And put from him drunkenness and gluttony

29 *The oracle of E-she* From the Tso Chuen, III xxi 3,

The phoenixes fly,
Harmoniously sound their gem-like notes
The posterity of this scion of Kwei
Will be nourished among the Keang
In five generations they will be prosperous,
The highest ministers of Ts'o,
After eight generations,
There will be none so great as they

30 *Inscription on a tripod, belonging to one of Confucius' ancestors* From the Tso Chuen, X vii 6

In the first grade, he walked with head bowed down,
In the second, with shoulders bent,
In the third, with his body stooping
So he hurried along the wall, [saying],
'Thus no one will dare to insult me
I will have gruel in this boiler,
And congee in this boiler,
To satisfy my hunger!'

取事有常，賦斂有節

27 白雲謠—白雲在大，丘陵自出，道里悠遠，山川

28 祈招—祈招之惜惜，式昭德音，思我十度，式如

29 懿氏繇—鳳凰，形民之力，而無醉飽之心

30 鼎銘—五世其昌，而無再命而俯，循牆而

走，亦莫余敢侮，饁是，粥是，以餬口

31 *The Forester's warning* From the Tao Chuen, IX. iv., after par 7

Yü travelled wide and long about
 When the nine regions he laid out
 And through them led the time-old route
 Men then their temples safe possessed
 Beasts ranged the grassy plains with zest.
 For man and beast sweet rest was found,
 And virtue reigned the kingdom round.
 Then took F F the emperor's place
 His sole pursuit the wild beasts chase
 The people's care he quite forgot
 Of deer and stag alone he thought
 War and such pastimes we should see
 The rule of Hsia soon passed from he.
 A forester these lines I pen,
 And offer to my king a good men.

32. *The Cox-feeder's song* By a Worthy in disguise seeking advancement. Said to be from Hsiao Nan tsze Found in the 太平御覽卷五百七十二

On the bare southern hill,
 The white rocks gleam
 Born when no Yao and Shun reign their thrones,
 With a short and single garment of cloth, reaching to my calf,
 From morning to midnight I feed my cattle
 Long is the night—when will it be dawn?
 Mid the waters of Ts'ang lang the white rocks shine
 There is a carp, a foot and a half long
 With a single garment of tattered cloth, reaching to my calf,
 From the clear morning to midnight, I feed my cattle
 Ye yellow calves, go up the hill, and lie down—
 I will be minister to the State of Ts'o
 Going out at the east gate, they rub their horns on the stone slabs
 Above are the pines and cypresses green and rare

31 虞箴 芒芒禹跡 畫爲九州 經啟九道 民有寢廟 獸有茂草 各有攸處 德用不愆 在帝夷羿 冒于原獸 忘其國恤 而巴其鹿牡 武不可重用 不恢于夏家 獸臣司原 敢告僕夫

32 飯牛歌—南山矸 白石爛 生不逢堯與舜禪 短布單衣適至骭 從昏飯牛至夜半 長夜漫漫何時旦

滄浪之水白石粲 中有鯉魚長尺半 弊布單衣裁至骭 清朝飯牛至夜半 黃犢上坂且休息 吾

將捨汝相齊國 出東門兮厲石班 上有松柏青且闌

My garment of coarse cloth is frayed and ragged,
In my time there are none like Yaou and Shun
Do your best, ye cattle to eat the soft grass,
A great minister is by your side
I will go with you to the State of Ts'oo

- 33 *The Lute song* Sung by the wandering wife of Pih-le He From the
風俗通 Found in the 人平御覽, as above

Pih-le He,
[Sold for] five sheep-skins,
Do you remember the time of our parting,
How we cooked our brooding hen,
With the bar of our door?
Now amid riches and honours,
You forget me!

- 34 *The Song Hsü-yü* From the Narratives of the States (管語,)

Irresolute to please [his ruler],
He is not equal to a crow
All collect on the umbrageous trees,
And only he on the withered trunk

- 35—37 *Hwa Yuen of Sung, and the workmen* From the Tso Chuen, VII n 1

The builders sing

With goggle eyes and belly vast,
The buff-coats left, he's back at last,
The whiskers long, the whiskers long
Are here, but not the buff-coats strong

Hwa Yuen replies

On other bulls hides may be found,
Rhinceroses still abound,
Those buff-coats lost was no great wound

A builder rejoins

Granted that the hides you furnish,
Where, I pray, is the red varnish?

麤布衣兮縕纓，時不遇兮堯舜，牛兮努力食
細草，大中在爾側，古當與汝適楚國
33 琴歌—白里笑，力子皮，憶別時，烹伏雌
炊糜粿，今日富貴，忘我爲
34 暇豫歌—暇豫之古台，不如鳥鳥，人皆集于苑，
已獨集于枯
35 宋城者謳—睥其目，皤其腹，棄甲而復，丁
思丁思，棄甲復來
36 驂乘答歌—牛則有皮，犀兕尙多，棄甲則那
37 役人又歌—從其有皮，月漆若何

38 *Song of the grackles* The Tao-chuen, X. xxv. 3

Here are grackles apace
The duke flies in disgrace
Look at the grackles' wings
To the wick the duke flings
A horse one to him brings.
Look how the grackles go!
In han-how he is low
Wants coat and garment now
Behold the grackles' nest
Far off the duke does rest.
Chow foo has lost his toil
Sung foo with pride does boil
O the grackles so strange!
The songs to weeping change

39 *Song of builders in Sung* From the Tao Chuen, IX. xvii. after p. 7

The White of the Taih gate
Laid on us this task
The Black in the city a midst
Would comfort our hearts.

40 *Song of the Noble Lament* Said to be from the tombstone of Sun Shai-gaou, a minister of Ts'oo

An officer should not be covetous, and yet he should
An officer should be pure and yet he should not.
Why should an officer not be covetous?
He gets in his time a vile name.
Why should he be so?
He leaves his descendants with a family built up
Why should an officer be pure?
He gets in his time a bright name
Why should he not be so?
He leaves his posterity in straits and poverty
Wearing cloth of hair and carrying faggots.

鶻鶻歌-鶻之鶻之 公出斥之 鶻鶻之羽
公在外野 往償之馬 鶻鶻踈踈 公在乾侯
微褻與羈 鶻鶻之巢 遠哉遙遙 稠父喪勞
朱父以駟 鶻鶻鶻鶻 往歌來哭

澤門之皙臨-澤門之皙 實與我役 邑中之
貽 實慰我心

忱懷歌-貪吏而不可爲而可爲 耶吏而可爲而
不可爲 貪吏而不可爲者 當時有汙名 而可
爲者 子孫以家成 耶吏而可爲者 當時有清名
而不可爲者 子孫困窮 被褐而負薪

A covetous officer rolls in wealth,
 A pure officer is poor
 Saw you not the premier of Ts'oo, Sun Shuh-gaou,
 How thrifty and pure he was, not receiving a cash!

43 *Two songs on Tsze-ch'an by the people of Ch'ing* From the Tso Chuen, IX
 xxx, at the end

We must take our robes and caps, and hide them all away
 We must count our fields by fives, and own a neutral sway
 We'll gladly join with him who this Tsze ch'an will slay

By and by their words were —

'Tis Tsze-ch'an who our children trams,
 Our fields to Tsze-ch'an owe their grains,
 Did Tsze-ch'an die, who'd take the reins?

Tsze-ch'an was only a little anterior to Confucius, and the pieces which follow relate to the sage himself, to his times, and to subjects of a later date. The preceding pieces are different in style from the odes of the Shu and hardly one of them is introduced with the formula 詩曰, which so frequently introduces quotations from the acknowledged Book of Poetry

貪吏常呂富，廉吏常苦貧，獨不見楚卬孫叔敖。
 廉潔不受錢
 43 了產誦一亭，取我衣冠而褚之，取我田疇而伍
 之，孰殺了產，吾其與之
 我有子弟，了產誨之，我有田疇，了產殖之，
 子產而死，誰其嗣之

CHAPTER II

THE SOURCES OF THE ODES AS A COLLECTION THEIR INTER-
PRETATION AND AUTHORS THE PREFACES
AND THEIR AUTHORITYAPPENDICES.—THE GREAT AND LITTLE PREFACES;
A CHRONOLOGICAL TABLE OF THE ODES; SPECIMENS
OF HAN YING'S ILLUSTRATIONS OF THE ODES.

1 It has been shown in the first section of last chapter that the Book of Poetry existed as a collection of odes before the time of Confucius. It becomes a question of some interest whether we can ascertain how the collection came to be formed, and account for the gaps that now exist in it,—how there are no poetical memorials at

How were the odes collected in) all of several of the reigns of the Chow
the first place? If it is the col- } kings and how the first Part embraces
lection now so incomplete? } only a portion of the States of which the kingdom was composed

2 Sir Andrew Fletcher of Saltoun tells us the opinion of 'a very wise man, that 'if a man were permitted to make all the ballads of of a nation, he need not care who should make its laws'. The theory of Chinese scholars is that it was the duty of the kings to make themselves acquainted with all the odes and songs current in the different States, and to judge from them of the character of

The theory of Chinese scholars } the rule exercised by their several princes,
about a collection of the odes for } so that they might minister praise or blame,
governmental purposes } reward or punishment accordingly

3 The *one* classical passage which is referred to in support of this theory is in the *Lo he*, V. ii. part 13, 14 — 'Every fifth year,

The classical passage which } the son of Heaven made a progress through
supports the theory } the kingdom, when the grand music master
was commanded to lay before him the poems collected in the States

1 See Fletcher's account of a Conversation on Governments. Sir John Davis (The Poetry of the Chinese, p. 25) notices the remark of a writer in the Spectator (Nov. 503) — 'I have heard that a minister of State in the reign of Queen Elizabeth had all manner of books and ballads brought to him, of what kind soever, and took great notice how much they took with the people; upon which he would and certainly might very well judge of their present dispositions, and of the most proper way of applying them according to his own purposes.'

of the several quarters, as an exhibition of the manners of the people'² Unfortunately, this Book of the Le Ke, the 'Royal Ordinances,' was only compiled in the reign of the emperor Wān of the Han dynasty (B.C. 179-155). The scholars entrusted with the work did their best, we may suppose, with the materials at their command. They made much use, it is evident, of Mencius, and of the E Le. The Chow Le, or the 'Official Book of Chow,' had not then been recovered. But neither in Mencius, nor in the E Le, do we meet with any authority for the statement before us. The Shoo mentions that Shun every fifth year made a tour of inspection through his empire, but there were then no odes for him to examine, as to him and his minister Kaou-yaou is attributed the first rudimentary attempt at the poetic art.³ Of the progresses of the sovereigns of the Hea and Yin dynasties we have no information,⁴ and those of the kings of Chow were made, we know, only once in twelve years. The statement in the 'Royal Ordinances,' therefore, was probably based only on tradition, and is erroneous in the frequency of the royal progresses which it asserts.

Notwithstanding the difficulties which beset the text of the Le Ke, however, I am not disposed to reject it altogether. It derives a certain amount of confirmation from the passage quoted in the last chapter, p. 4, from the 'Official Book of Chow,' showing that in the Chow dynasty there was a collection of poems, under the divisions of the Fung, the Ya, and the Sung, which it was the business of the grand music-master to teach the musicians and the élèves of the royal school. It may be granted then, that the duke of Chow, in legislating for his dynasty, enacted that the poems produced in the different feudal States should be collected on the occasions of the royal progresses, and lodged thereafter among the archives of the bureau of music at the royal court. The same thing, we may presume *a fortiori*, would be done with those produced within the royal domain itself.

4 But the feudal States were modelled after the pattern of the royal State. They also had their music-masters, their musicians,

² 禮記王制一人了五年巡守命大師陳詩以觀民風
³ See the Shoo, II 19, 1v 11
⁴ Ch'ing K'ang-shing says on the text — 一人了以海內爲家時巡省之五年者虞夏之制也周則十二歲巡守, on which the imperial editors observe, 夏殷巡守之五年諸書無考鄭氏不知何據而孔氏又從而爲之辭

and their historiographers. The kings in their progresses did not

The music-master of the king } visit each particular State so that their mu-
would get the odes of each State } sic masters could have an opportunity to
from its music-master } collect the odes in it for themselves. They met, at well known
points, the marquises, earls, barons, &c., of the different quarters of
the kingdom, there gave them audience, adjudicated upon their
merits, and issued to them their orders. We are obliged to suppose
that the princes would be attended to the places of rendezvous by
their music masters, carrying with them the poetical compositions
collected in their several regions, to present them to their superior
of the royal court.

5 By means of the above arrangement, we can understand how
the poems of the whole kingdom were accumulated and arranged
among the archives of the capital. Was there any provision for dis-
seminating thence the poems of one State among all the others?

How the collected poems } There is sufficient evidence that this dissemina-
were disseminated through- } tion was in some way effected. Throughout
out the States. } the 'Narratives of the States' and the details of Tao K'ew ming on
the history of the Ch'un Ts'ew, the officers of the States generally are
presented to us as familiar not only with the odes of their particular
States, but with those of other States as well. They appear equally
well acquainted with all the Parts and Books of our present collec-
tion, and we saw in chapter I, p. 5, how the whole of the present
Sho was sung over to Ke-chah of Woo when he visited the court of
Loo. My opinion is that there was a regular communication from
the royal court to the courts of the various States of the poetical
pieces, which for one reason or another were thought worthy of
preservation. This is nowhere expressly stated, but it may be
argued by analogy from the account which we have in the 'Official
Book of Chow' of the duties of the historiographers, or recorders, of
the Exterior. 'They had charge of the Histories of all the States,
of the Books of the three August [rulers] and of the five emperors.
They communicated to all parts of the kingdom the writings [in
their charge].⁵ For want of fuller information it is not easy to give a

5 周官義疏卷二十六 春官宗伯第三之十一 外史掌四
方之志 (Acc. to 劉彝, these 4s related to everything about the feudal States, and the
outlying barbarous tribes, the history of their princes and chiefs, their origin and boundaries,
their tributes, their ceremonies, music, customs, &c.) 1 掌三皇五帝之誓 (We try in
vain to discover what the Books of those three August ones were) 1 掌達誓名於四方
(This sentence is the most important for my argument. I cannot accept the interpretation of

thoroughly satisfactory account of the Histories and the Books referred to in these brief sentences, but I quote them merely to establish the fact that, according to the constitution of the kingdom under the dynasty of Chow, not only were the literary monuments of the feudal States collected for the satisfaction of the kings, but they were again sent forth to the courts of the different princes, and became the common possession of the cultivated classes throughout the whole country. The documentary evidence of the fact is scanty, owing to the imperfect condition in which the Books of Chow were recovered during the Han dynasty, and so we have no special mention made of the odes in the passages of the 'Official Book,' which I have adduced, but that they, as well as the other writings which are vaguely specified, were made known to Loo, Ts'e, Tsin, and all the other States seems to have the evidence of analogy in its favour, and to be necessary to account for the general familiarity with them which, we know, prevailed.

6 But if the poems produced in the several States were thus collected in the capital, and thence again disseminated throughout the kingdom, we might conclude that the collection would have been far more extensive and complete than we have it now. The smallness of it is to be accounted for by the disorder and confusion into which the kingdom fell after the lapse of a few reigns from king Woo. Royal progresses ceased when royal government fell into decay, and then the odes were no longer collected.⁶ We have no account of any progress of the kings during the period of the Ch'un Ts'ew. But, before that period, there is a long gap of 143 years between kings Ch'ing and E, covering the reigns of K'ang, Ch'aou, Muh, and Kung, of which we have no poetic memorials, if we except two doubtful pieces among the sacrificial odes of Chow. The reign of Heaou who succeeded to E is similarly uncommemorated, and the latest odes are of the time of Ting, when a hundred years of the Ch'un Ts'ew had still to run their course. I cannot suppose but that many odes were made and collected during the 143 years after king Ch'ing. The probability is that they perished during the feeble and disturbed reigns of E,⁷ Heaou, E,⁸ and Le. Of the reign of the first of these we have

書名, in which many acquiesce, as simply = the names of the written characters. Biot gives for the whole — 'Ils sont chargés de propager les noms écrits, ou les signes de l'écriture, dans les quatre parties de l'empire.' I believe that I have given the sense correctly.) 6 See Mencius, IV. ii. XXI 7 懿土 8 夷土

only five pieces, of all of which Choo considers the date to be uncertain, of that of the second, as has been observed above, we have no memorials at all of that of the third we have only one piece, which Choo, for apparently good reasons, would assign to a considerably later date. Then follow four pieces, the date of which is quite uncertain, and eleven, assigned to the reign of Le,—some of them with evident error. To Le's succeeded the long and vigorous reign of Seuen (n.c. 828—781) when we may suppose that the ancient custom of collecting the poems was revived. Subsequently to him, all was in the main decadence and disorder. It was probably in the latter part of his reign that Ch'ing k'ou foo, an ancestor of Confucius, obtained from the Grand music master of the court of Chow twelve of the sacrificial odes of the previous dynasty, with which he returned to Sung which was held by representatives of the House of Shang. They were used there in sacrificing to the old kings of Shang, and were probably taken with them to Loo when the h'ung family subsequently sought refuge in that State. Yet of the twelve odes seven were lost by the time of Confucius.

The general conclusion to which we come is that the existing Book of Poetry is the fragment of various collections made during the early reigns of the kings of Chow, and added to at intervals, especially on the occurrence of a prosperous rule in accordance with the regulation which has been preserved in the *Le ke*. Now it is that we have in Part I odes of not more than a dozen of the States into which the kingdom was divided,⁹ and that the odes of those States extend only over a short period of their history—for these things we cannot account further than by saying that such were the ravages of time and the results of disorder. We can only accept the collection as it is, and be thankful for it. It was well that Confucius was a native of Loo, for such was the position of that State among the others, and so close its relations with the royal court, that the odes preserved in it were probably more numerous and complete than anywhere else. Yet we cannot accept the statement of the editor of the *Suy* catalogue adduced on page 2, that the existing pieces had been copied out and arranged by Che, the music master of Loo, unless, indeed, Che had been in office during the boyhood of Confucius, when, as we have seen, the collection was to be found there, substantially the same as it is now.

⁹ I say not quite a dozen, for Books III, IV., and V. all belong to Wei, and Books X. and probably also XIII., to Tsin.

7 The conclusions which I have sought to establish in the above paragraphs, concerning the sources of the She as a collection, have an important bearing on the interpretation of many of the odes. The

Bearing of the above paragraphs on the interpretation of particular pieces } remark of Sze-na Ts'een, that 'Confucius selected those pieces which would be serviceable for the illustration of propriety and righteousness,' is as erroneous as the other, that the sage selected 305 pieces out of 3000. Confucius merely studied and taught the pieces which he found existing, and the collection necessarily contained odes illustrative of bad government as well as of good, of licentiousness as well as of a pure morality. Nothing has been such a stumbling-block in the way of the reception of Choo He's interpretation of the pieces as the readiness with which he attributes a licentious meaning to those of Book VII, Part I. But the reason why the kings in their progresses had the odes of the different States collected and presented to them, was 'that they might judge from them of the manners of the people,' and so come to a decision regarding the government and morals of their rulers. A student and translator of the odes has simply to allow them to speak for themselves, and has no more reason to be surprised at the language of vice in some of them than at the language of virtue in many others. The enigmatic saying of Confucius himself, that the whole of 'the three hundred odes may be summed up in one sentence, *Thought without depravity*,'¹⁰ must be understood in the meaning which I have given to it in the translation of the Analects. It may very well be said, in harmony with all that I have here advanced, that the odes were collected and preserved for the promotion of good government and virtuous manners. The merit attaching to them is that they give us faithful pictures of what was good and what was bad in the political State of the country, and in the social habits of the people.

8 The pieces in the collection were of course made by individuals who possessed the gift, or thought that they possessed the gift, of poetical composition. Who they were we could tell only on the authority of the odes themselves, or of credible historical accounts, contemporaneous with them or nearly so. They would in general be individuals of some literary culture, for the arts of reading and writing even could not be widely diffused during the Chow dynasty. It is not worth our

¹⁰ See the Ana II 11

while to question the opinion of the Chinese critics, who attribute many pieces to the duke of Chow, though we have independent testimony only to his composition of a single ode,—the second of Book XV, Part I.¹¹ We may assign to him also the 1st and 3d odes of the same Book, the first 22 of Part II, the first 18 of Part III, and with two doubtful exceptions, all the sacrificial Songs of Chow.

Of the 160 pieces in Pt. I only the authorship of the 2d of Bk XV, which has just been referred to, can be assigned with certainty. Some of the others, of which the historical interpretation may be considered as sufficiently fixed, as the complaints of Chwang K'ang, in Bks III, IV, V, are written in the first person, but the author may be personating his subject. In Pt II, the 7th ode of Bk IV was made by a K'ia foo, a noble of the royal State, but we know nothing more about him, the 6th of Bk VI, by a eunuch styled M'ang tze, and the 6th of Bk VII, from a concurrence of external testimonies, may be ascribed to duke Woo of Wei.

In Pt III, Bk III, the 2d piece was composed by the same duke Woo, the 3d by an earl of Iuy in the royal domain the 4th must have been made by one of Seuen's ministers, to express the king's feelings under the drought which was exhausting the kingdom, and the 5th and 6th claim to be the work of Yin K'ieh foo, one of Seuen's principal officers.

9 In the preface which appeared along with Maou's text of the Shi, the occasion and authorship of many more of the odes are given, but I am not inclined to allow much weight to its testimony. *The Preface.* It will be found in the first appendix to this chapter, as it is published in every native edition of the Book of Poetry of any pretensions, and is held by a great proportion of the scholars as an authoritative document. In the body of this volume I have shown in a multitude of cases the unsatisfactoriness of the view which it would oblige us to take of particular odes. There are few western Sinologues, I apprehend, who will not cordially concur with me in the principle of Choo He, that we must find the meaning of the odes in the odes themselves, instead of accepting the interpretation of them given by we know not whom, and to follow which would reduce many of them to absurd enigmas.

From the large space which the discussion of the Preface occupies in Chinese critical works, it is necessary that I should attempt a

11 See the Shoo, V. vi 15

summary of what is said upon it, on no subject are the views of native scholars more divided

According to Ch'ing K'ang-shing, what is now called 'the Great preface' was made by Confucius' disciple Tsze-hea, and what is called 'the Little preface' was made also by Tsze-hea, but afterwards supplemented by Maou ¹² In Maou, however, there is no distinction made between a Great and a Little preface. As the odes came down to him, the Preface was an additional document by itself, and when he published his commentary, he divided it into portions, prefixing to every ode the portion which gave an account of it. ¹³ In this way, however, the preface to the *Kwan ts'eu*, or the first ode of the collection, was of a disproportionate length, and very early, this portion was separated from the rest, and called *the Great Preface* ¹⁴ But the division of the original preface thus made was evidently unnatural and inartistic, and Choo He showed his truer critical ability by detaching only certain portions of the preface to the *Kwan ts'eu*, and dignifying them with the same name of *the Great preface*. This gives us some account of the nature and origin of poetry in general, and of the different Parts which compose the She. But Choo should have gone farther. In what is left of the preface to the *Kwan ts'eu*, we have not only an account of that ode, but also what may be regarded as a second introduction to Part I, and especially to the first and second Books of it. To maintain the symmetry of the prefaces there ought to be corresponding sentences at the commencement of the introductory notices to the first odes of the other Parts. But there is nothing of the sort, and this want of symmetry in the preface as a whole is a sufficient proof to me that it did not all proceed from one hand.

In Section II of last chapter I have traced the transmission of Maou's text from its first appearance until it got possession of the literary world of China. How it is attempted to trace the Preface to Tsze-hea }
Scholars try to trace it up to Tsze-hea, and consequently through

¹² 沈重曰,按鄭詩譜,人序了夏作,小序了夏毛公合作, — See the *經義考*, 詩一, p 1. ¹³ On the preface to the *Nan Kue*, or II 1 X, Ch'ing says, 遭戰國及秦之亂,而亡南陔之文,其義則與衆篇之義合編,故存及立毛公爲詁訓傳,乃分衆篇之義各置於其篇端云. ¹⁴ 李樸曰,詩皆有序,獨關雎爲最詳,先儒以謂關雎爲人序,葛覃以下爲小序, — see the *經義考*, as above, p 7.

him to Confucius, but the evidence is not of an equally satisfactory character. The first witness is Sou Ching, an officer of the State or Kingdom of Woo in the period of 'the Three Kingdoms (A.D. 229—264),' who says, as reported by Luh Tih ming — 'Tsze-hien handed down the She, [which he had received from Confucius], to Kaou Hsing tsze, Hsing tsze to Szech Ts'ang tsze, Ts'ang tsze to Meen Mēnou tsze, and Mēnou tsze to the elder Maou.¹⁵ Luh Tih ming gives also another account of the connexion between Maou and Tsze-hien — 'Tsze-hien handed down the She to Ts'ing Shin, Ts'ing Shin to Le K'ih, Le K'ih to Māng Chung tsze, Māng Chung tsze to Kin Mow tsze, Kin Mow tsze to Seun K'ing, and Seun K'ing to the elder Maou.¹⁶ There is no attempt made, so far as I know, on the part of Chinese critics, to reconcile these two genealogies of Maou's She, but there is no doubt that, during the Han dynasties, the school of Maou did trace their master's text up to Tsze-hien. Yen Sze koo states it positively in his note appended to Lōw Hui's catalogue of the copies of the She,¹⁷ and hence, as the text and the preface came to Maou together, there arose the view that the latter was made by that disciple of the sage. It became current, indeed, under his name, and was published separately from the odes, so that, in the catalogue of the T'ang dynasty, we find 'The Preface to the She by Puh Shung, in two Books, as a distinct Work.¹⁸

But there is another account of the origin of the Preface which seems to conflict with this. In par. 4 of the 2d section of last chap-

Different account of the origin of the Preface. } ter I have made mention of Wei K'ing-chung or Wei Hwang, one of the great Han scholars who adopted the text of Maou. He serves as a connecting link between the western and eastern dynasties of Han, and in the account of him in the 'Literary Biographies' we are told that 'Hwang became the pupil of Séay Mau k'ing, who was famous for his knowledge of Maou's She, and he afterwards made the Preface to it, remarkable for

15. 徐整云子夏授高行子,高行子授薛君子,薛君子授帛妙子,帛妙子授河間人大毛公,毛公爲詩詁傳於家以授趙人小毛公. The Kaou Hsing tsze here is identified by many with the stupid old Kaou, whose view of one of the odes is adduced and condemned in Mencius, VI II. III. This seems to me very doubtful. 16. 子夏傳曾申 (the son of Ts'ang Shin, one of Confucius' principal disciples) 申傳魏人李克,克傳孟仲子 (acc. to Ching a disciple of Tsze-are); 孟仲子傳根牟子,根牟子傳趙人孫卿子 (the philosopher Seno); 孫卿子傳魯人大毛公. 17. 又有毛公之學,自謂子夏所傳. 18. 卜子商詩序二卷

the accuracy with which it gives the meaning of the pieces in the Fung and the Ya, and which is now current in the world¹⁹ A testimony like this cannot be gainsayed If we allow that, when Maou first made public his text, there were prefatory notes accompanying it, yet Hwang must have made large additions to these, as Maou himself, in the opinion of Ch'ing K'ang-shing, had previously done

Since the time of Choo He, many eminent scholars, such as Yen Ts'an in the Sung dynasty, and Keang Ping-chang in the present, adopt the first sentence in the introduction to each ode as what constituted the original preface, and which they do not feel at liberty to dispute They think that so much was prefixed to the odes by the historiographers of the kingdom or of the States, when they were first collected, and they would maintain likewise, I suppose, that it bore the stamp of Tsze-hea Keang calls these brief sentences 'the Old preface' and 'the Great preface,' and the fuller explanation which is often appended to them, and which he feels at liberty to question, he calls 'the Appended preface,' and 'the Little preface'

After long and extensive investigation of the subject, I have no
Choo He's views
on the Preface } hesitation in adopting the freer views of Choo He,
 with a condensed account of which I conclude this chapter

'Opinions of scholars are much divided as to the authorship of the Preface Some ascribe it to Confucius,²⁰ some to Tsze-hea, and some to the historiographers of the States In the absence of clear testimony it is impossible to decide the point, but the notice about Wei Hwang, in the literary Biographies of the Han dynasties,²¹ would seem to make it clear that the Preface was his work We must take into account, however, on the other hand, the statement of Ch'ing Heuen,²² that the Preface existed as a separate document when

19 九江謝曼卿善毛詩乃爲其訓宏從受學因作毛詩序善得風雅之旨於今傳於世—see the 後漢書七上九卜儒林傳第六上九卜

20 This is too broadly stated No one has affirmed that the Preface as a whole was from the hand of Confucius Ch'ing E-ch'uen (A.D. 1,033—1,107) held that the Great preface was made by him The style, he says, is like that of the appendixes to the Yih, and the ideas are beyond what Tsze hea could have enunciated (詩人序其文似繫辭非了夏所能言也分明是聖人作此以教學者)²¹ Wang Tih-shin (十得中, later on in the Sung dynasty) ascribed to Confucius the first sentence of all the introductory notices, and called them the Great preface

21 Adduced above

22 Also adduced above

Maou appeared with his text, and that he broke it up, prefixing to each ode the portion belonging to it. The natural conclusion is that the Preface had come down from a remote period, and that Hwang merely added to it and rounded it off. In accordance with this, scholars generally hold that the first sentences in the introductory notices formed the original Preface which Maou distributed, and that the following portions were subsequently added.

This view may appear reasonable, but when we examine those first sentences themselves, we find some of them which do not agree with the obvious meaning of the odes to which they are prefixed, and give merely the rash and baseless expositions of the writers. Evidently, from the first, the Preface was made up of private speculations and conjectures as to the subject-matter of the odes, and constituted a document by itself, separately appended to the text. Then on its first appearance there were current the explanations of the odes which were given in connexion with the texts of Ts'c, Loo, and Han, so that readers could know that it was the work of later hands, and not give entire credit to it.²³ But when Maou no longer published the Preface as a separate document but each ode appeared with the introductory notice as a portion of the text, this seemed to give to it the authority of the text itself. Then after the other texts disappeared and Maou's had the field to itself, this means of testing the accuracy of its prefatory notices no longer existed. They appeared as if they were the production of the poets themselves, and the odes seemed to be made from them as so many themes. Scholars handed down a faith in them from one to another, and no one ventured to express a doubt of their authority. The text was twisted and chiseled to bring it into accordance with them, and nobody would undertake to say plainly that they were the work of the scholars of the Han dynasty.

²³ On the important fact that the other texts as Maou's, all had their prefaces often differing from the views of the odes given in that see Choo E-tsun's note concluding his chapter on the Preface to the Shi.

APPENDIX I

[1] THE GREAT PREFACE

1 Poetry is the product of earnest thought. Thought [cherished] in the mind becomes earnest, exhibited in words, it becomes poetry.

2 The feelings move inwardly, and are embodied in words. When words are insufficient for them, recourse is had to sighs and exclamations. When sighs and exclamations are insufficient for them, recourse is had to the prolonged utterances of song. When those prolonged utterances of song are insufficient for them, unconsciously the hands begin to move and the feet to dance.

3 The feelings go forth in sounds. When those sounds are artistically combined, we have what is called musical pieces. The style of such pieces in an age of good order is quiet, going on to be joyful,—the government is then a harmony. Their style in an age of disorder is resentful, going on to the expression of anger, the government is then a discord. Their style, when a State is going to ruin, is mournful, with the expression of [retrospective] thought,—the people are then in distress.

4 Therefore, correctly to set forth the successes and failures [of government], to move Heaven and Earth, and to excite spiritual Beings to action, there is no readier instrument than poetry.

5 The former kings by this regulated the duties of husband and wife, effectually inculcated filial obedience and reverence, secured attention to all the relations of society, adorned the transforming influence of instruction, and transformed manners and customs.

6 Thus it is that in the [Book of] Poems there are six classes—first, the Fung, second, descriptive pieces, third, metaphorical pieces, fourth, allusive pieces, fifth, the Ya, and sixth, the Sung.¹

人序

1 詩者志之所之也，在心爲志，發言爲詩。
 2 情動於中，而形於言，言不足，故嗟歎之，不
 3 足，故永歌於聲，聲成文，謂之音。治世之音安以樂，其政
 4 和；亂世之音怨以怒，其政乖；亡國之音哀以思，其民困。
 5 故君子有六義焉：一曰風，一曰賦，一曰比，一曰興，一曰雅，一曰頌。

¹ This paragraph has been referred to in Ch. I more than once, as taken from the 'Official Book of Chow'. If we had not the Book of Poetry to help us in determining its meaning, we should never be able to make it out from the text itself. We should conclude that anciently there were six classes of poems, called the *Fung*, the *Foo*, the *Pe*, the *Hing*, the *Ya*, and the *Sung*.

So it appears in Biot's translation of the 'Official Book'—'Il enseigne aux musiciens les six sortes de chants notés qui sont appelés *Fong*, *Fou*, *Pi*, *Hing*, *Ya*, *Sung*'. But the names *Fung*, *Ya*, and *Sung* are those of the three Parts into which the *She-king* is divided, intended to indicate a difference in the subject-matter of the pieces composing them, while *Foo*, *Pe*, and *Hing* are the names

7 Superiors, by the Fung transformed their inferiors, and inferiors, by them satirized their superiors. The principal thing in them was their style, and reproof was cunningly insinuated. They might be spoken without giving offence, and the hearing of them was sufficient to make men careful of their conduct—hence they are called *Fung* [or Lessons of manners]

8 When the administration of the kings fell into decay the rules of propriety and righteousness were neglected, the instructions of government failed of effect, different methods of government obtained in different States, and the customs of the [great] Families in them had come to vary;—then the changed (or inferior) Fung, and the inferior Ya, were made:

上以風化下下以風刺上主文而厲諫言之者無
罪聞之者足以戒故曰風
至於王道衰禮義廢政教失國異政家殊俗而變
風變雅作矣

applied to those pieces, intended to denote the form or style of their composition. They may all of them be found equally in all the Parts. As K'ia Kung yen (賈公彥; Tang dyn.)

says:—風雅頌詩之名也但就三者之中有賦比興故總謂之六詩. The Fung Ya, and Sung are, in Chinese phraseology, the warp of the Book of Poetry and the Foo, Pe, and Hing are its woof.

I have entered sufficiently on the meaning of the terms Fung, Ya, and Sung in the notes on the titles of the different Parts; but it may be well to discuss here the significance of the terms Foo, Pe, and Hing more fully than I have elsewhere done.

The term *Foo* needs little explanation. It is descriptive of a narrative piece, in which the poet says what he has to say right out, writing it down in a simple straightforward manner without any hidden object. There is no meaning intended beyond what the words express, excepting in so far as we may infer from what is said the state of mind or the circumstances of the writer or subject. Odes 2 and 8 of Pt. I. Bk. I, are of this class, according to the view of them taken by Choo He, which I have followed; and other instances of the *Foo*, about which there can be no doubt, are to be found everywhere.

I have called the *Pe* metaphorical pieces. They must be translated as we translate the *Foo*; but the writer has under the language a different meaning altogether from what it expresses,—a meaning which there should be nothing in the language to indicate. The metaphorical piece in the *hse* may thus be compared to the *Aesop's fable*; but while it is the object of the fable to enforce the virtues of morality and prudence, an historical interpretation is to be sought for the *pe*. There is, e.g. ode 5 of Part. I. Bk. I, in the letter of which we find only locusts and their wonderful increase; while we are taught that the poet had in his mind the wife of king Wen and the fruitfulness of his

harem. Ode 2 of Pt. I. Bk. IV is another purely metaphorical piece where we seem to hear only the plaint of a bird whose young reared by her with toil, have been destroyed by an owl, and who is afraid that her nest also will be destroyed; but we know from the *Shoo* that the duke of Chow intended himself by the bird and that he wished in the piece to vindicate the stern course which he had adopted to put down rebellion. As Choo He says:—比是以一物比一物而所指之事常在言外

The *Hing*, or allusive piece, commences with a couple of lines, which are repeated often through all the stanzas as a sort of refrain. They are generally descriptive of something in the animal or the vegetable world and after them the writer proceeds to his proper subject. Often the allusive lines convey a meaning harmonizing with that of the lines which follow as in Pt. I. Bk. IV; where an English poet would begin the verses with a *Ja* or *As*. They are in fact metaphorical. But the difference between an *allusive* and a metaphorical piece is, that in the lines following the allusive lines the author states directly the theme he is occupied with whereas the lines of the metaphorical piece are all of the same character. After the sentence on the *Pe* which I quoted above from Choo He, he goes on to say on the *Hing*:—興是借彼一物以引起此事而其事常在下句. Often, however, we cannot discover any metaphorical element in the allusive lines, and can only deal with them as a refrain. Where there is a metaphorical element, the piece is described as 興之兼比者; where there is no such element, it is 興之不兼比者.—Occasionally the three styles all come together in one ode.

3 I do not know when the distinction of the odes of Parts I., II., and III., into *Correct* and *Changed*, or Pieces of an age of good government,

9 The historiographers of the States, understanding the indications of success and failure, pained by the changes in the observance of the relations of society, and lamenting the severity of punishments and of [the general] government, gave expression in mournful song to their feelings, to condemn their superiors,—they were intelligent as to the changes of circumstances, and cherished [the recollection of] the ancient customs.³

10 Thus it is that the Fung of a state of change, though produced by the feelings, do not go beyond the rules of propriety and righteousness. That they should be produced by the feelings was in the nature of the people, that they should not go beyond those rules was from the beneficent influence of the former kings.

11 Therefore, the pieces in which the affairs of one State are connected with the person of one man, are called the Fung.

12 The pieces which speak of the matters of the kingdom, and represent the customs of its whole extent, are called the Ya. Ya means correct. They tell the causes why royal government decays or flourishes. In government there are great matters and small, and hence there are the small Ya and the great Ya.

13 The Sung are so called, because they praise the embodied forms of complete virtue, and announce to spiritual Beings its grand achievements.⁴

14 These are called the four primary [divisions of the Book of Poems], [in them we have] the perfection of poetry.

9 國史明乎得失之迹,傷人倫之變,哀刑政之苛,吟詠情性以風其上,達於事變而懷其舊俗者也。

10 故變風發乎情,止乎禮義,發乎情,民之性也,止乎禮義,先王之澤也。

11 是以國之事,繫人之本,謂之風。

12 言天下之事,形四方之風,謂之雅。雅者,正也。言王政之所由廢興也。政有小大,故有小雅焉,有大雅焉。

13 頌者,美盛德之形容,以其成功告於神明者也。

14 是謂四始,詩之至也。

and Pieces of a degenerate age, took its rise. We find it here in the Preface, but the age of the Preface is uncertain. The distinction is misleading. There are both in the Fung and the Ya many odes of a changed character, which by their spirit and style are equal to any of those that are ranked in the better class.

3 This paragraph would seem to attribute the odes to the historiographers of the royal and

other courts,—a view which is maintained nowhere else.

4 This is a very incomplete account of the Sung, and leaves the anomaly of the Sung of Loo, as placed along with those of Chow and Shang, unaccounted for. See on the title of Pt IV, Bk II.

[II] THE LITTLE PREFACE

ODES OF CHOW AND THE SOUTH

1 The *Kwan ts'eu* celebrates the virtue of the queen.

This is the first of the Lessons of manners. By means of it the manners of all under heaven were intended to be formed, and the relation of husband and wife to be regulated, and therefore it was used at meetings in villages, and at the assemblies of princes.

For Lessons of manners the term *ts'ing* is used, denoting the influence of instruction. Wind moves [things], and instruction transforms the people.

Thus, then, the transforming power in the *K'uan ts'ue* and the *Len che* exhibit the influence of the true king and they are therefore attributed to the duke of Chow. The South [in the name of the Book] implies the north, showing that the influence went from the north to the south. The virtue in the *Ts'eh ch'ang* and the *Ts'ou yu* exhibit the manners of princes,—the effects of the instruction of the former king and they are therefore attributed to the duke of Shaou. [These two Books] the Chow Nan and the Shaou Nan, show how the beginning was made correct, and the foundation of royal transformation.

Therefore in the *K'uan ts'ue* we have joy in obtaining virtuous ladies to be mates to her lord; anxiety to be introducing ladies of worth no excessive desire to have her lord to herself no covet about modest retiring ladies [not being found for the harem] and thought about getting ladies of worth and ability—all without any envy of their excellence—this is what we have in the *K'uan ts'ue*.

2 The *K'oh ts'ue* sets forth the natural disposition of the queen.

We see her in her parents' house, with her mind bent on woman's work thrifty and economical, wearing her washed clothes, and honouring and reverencing her maternal teacher. Being such, she might well [in after time] pay her visits to her parents, and transform the kingdom on the subject of woman's ways.

3 The *K'uei wen* shows us the mind of the queen.

It shows also how she felt that she ought to assist her husband to seek out men of talents and virtue, and carefully place them in office to recognize the toilsome labours of officers. Though she had thus the mind to introduce men of talents and virtue, she never thought of using artful words or speaking for relatives of her own but morning and evening she thought of the matter till she was painfully anxious about it.

小序 周南

1 關雎后妃之德也
風之始也所以風天下而正夫婦也故用之鄉人
焉用之邦國焉
風風也教也風以動之教以化之
然則關雎麟趾之化王者之風故繫之周公南言
化自北而南也鵲巢騶虞之德諸侯之風也先王之
所以教故繫之召公
周南召南正始之道王化之基
是以關雎樂得淑女以配君子憂在進賢不淫其
色哀窈窕思賢才而無傷善之心焉是關雎之義也
2 葛覃后妃之本也
后妃在父母家則志在於女功之事躬儉節用服櫛澣
之衣尊敬師傅則可以歸安父母化天下以婦道也
3 卷耳后妃之志也

4 The *Kew muh* shows the queen's condescension to the ladies below her
It tells how she could so condescend without any feeling of jealousy

5 The subject of the *Chung-sze* is the numerousness of the queen's progeny
It says they were like locusts, for having no jealousy, her progeny was so numerous

6 The *T'aoi yaou* shows the effects produced by the queen
Through her freedom from jealousy, the relation between males and females was made right, marriages were celebrated at the proper time, and there were no unmarried people in the kingdom

7 The *T'oo tseu* shows the transforming influence of the queen
When that influence, as celebrated in the *Kwan ts'eu*, went abroad, all loved virtue, and men of talents and value were very numerous

8 The *Fow e* shows the admirable excellence of the queen
All became harmony and peace, and then women delighted to have children

9 The *Han kwang* shows how widely the influence of virtue reached
The ways of king Wán affected the States of the South, his admirable transforming influence went forth over all the country about the Keang and the Han. There was no thought of violating the rules of propriety, and young women would be solicited in vain for their favours

10 The *Joo fun* shows how the transforming influence of [the king's] ways went abroad

It went through the States along the banks of the Joo, till wives could at once compassionate [the toils of] their lords, and at the same time exhort them to what was right

11 The *Lan che* is the proper sequel to the *Kwan ts'eu*

又當輔佐君了,求賢審官,知臣卜之勤勞,內有進
賢之志,而無險誠私謁之心,朝夕思念,不於憂勤也

4 慘木后妃逮卜也
口能逮卜而無嫉妬之心焉

5 螽斯后妃了孫衆多也
言若螽斯不妬忌,則了孫衆多也

6 桃夭后妃之所致也
不妬忌則男女以時昏姻以時,國無鰥民也

7 鬼智后妃之化也
關雎之化行,則莫不好德,賢人衆多也

8 采芣后妃之美也
和个,則婦人樂有了矣

9 漢廣德廣所及也

文王之道被於南國,美化行乎江漢之域,無思犯禮,
求而不可得也

10 汝墳道化行也

文王之化行乎汝墳之國,婦人能閱其君了,猶勉
之以正也

11 麟之趾,關雎之應也

The transforming influence indicated by that having gone abroad, then under heaven there was no such thing as any violation of propriety. Even in a degenerate age the sons of the duke were all sincere and good, as in the time when the *lin* s footsteps were seen.

ODES OF SHAOU AND THE SOUTH.

1 The *Ts'oh ch'ou* sets forth the virtue of some prince's wife

By the accumulation of meritorious deeds, the prince has reached his dignity and the lady comes from her parents' home, and occupies it with him. Her virtue being like that of the dove, she is a mate for him.

2 The *Ts'ao fan* shows a prince's wife not failing in her duty

Capable of assisting at his sacrifices, she does not fail in her duty

3 The *Ts'ao ch'ung* shows how the wife of a great officer maintained the guard of propriety

4 The *Ts'ao pin* shows how the wife of a great officer could observe the rules for her conduct.

Able to observe those rules, she could take part in the services to [her husband's] ancestors, and share in the sacrifices to them

5 The *Kan kang* is in praise of the Chief of Shaoü.

His instructions were brilliantly displayed in the States of the South.

6 In the *Hing loo* we have the Chief of Shaoü listening to a litigation.

The manners of a period of decay and disorder were passing away and the lessons of integrity and sincerity were rising to influence. Oppressive men could not do violence to well principled women.

開明之化行則天下無犯非禮雖衰世之公子皆
信厚如麟趾之時也

召南

- 1 鵲巢夫人之德也
國君積行累功以致爵位夫人起家而居有之德
如鴈鳩乃可以配焉
- 2 采芣夫人不失職也
夫人可以奉祭祀則不失職矣
- 3 草蟲大夫妻能以禮自防也
- 4 采蘋大夫妻能循法度也
能循法度則可以承先祖共祭祀矣
- 5 甘棠美召伯也
召伯之教明於南國
- 6 行露召伯聽訟也
衰亂之俗微貞信之教興強暴之男不能侵陵貞女也

7 The *Kaou yang* shows the consequences flowing from the merit celebrated in the *Ts'eh ch'au*

The States to the south of Shau were transformed by the government of king Wān. Those who held office in them were all economical, correct, and straightforward, their virtue like that emblemized by their lamb skins and sheep skins.

8 In the *Yin k'e lui* we have a great officer exhorted to righteousness.

Belonging to one of the States south of Shau, he goes far away on the service of the govt., and has no leisure for the enjoyment of home. His wife is able at once to compassionate his toil and to exhort him to righteousness.

9 The *P'eaou yew mei* is about marriages at the proper time.

9 In the States south of Shau, under the transforming influence of king Wān, young men and maidens were able to marry at the proper times for their doing so.

10 In the *Seau sing* we have the kindness of a princess descending to the ladies beneath her.

Abstaining from all courses of jealousy, her kindness reaches to the meanest concubines, who go in and share the favours of the prince. They acknowledge the difference between the lot of the noble and mean, and can serve her with all their heart.

11 The *Keang yew sze* is in praise of the cousins of some princess who should have accompanied her to the harem.

They endured their painful position without murmuring, and she repented of her fault. In the time of king Wān, between the Keang and the To, there was a princess who would not have her cousins to complete the complement of the harem. They endured the bitterness without murmuring, and she also repented of her course.

12 The *Yay yew sze keun* expresses disgust at the want of the observances of propriety.

All under heaven there had been great disorder, and oppressive men had offered insult to the women, so that lascivious manners were the consequence. Through the transforming influence of king Wān, even in an age of such disorder, there came to be a dislike of the want of those observances.

7 羔羊，鵲巢之功，致也。
召南之國，化文王之政，存位皆節儉，止直，德如羔羊也。

8 殷其雷，勸以義也。
召南之人，遠行從政，不遑寧處，其室家能閱其勤勞，勸以義也。

9 標有梅，男女及時也。
召南之國，被文王之化，男女得以及時也。

10 小星，惠及下也。
人人無妒忌之行，惠及賤妾，進御於君，知其命有貴賤，能盡其心矣。

11 江有汜，美媵也。
勤而無怨，嫡能悔過也。文王之時，江沱之間，有嫡不以其媵備數，媵遇勞而無怨，嫡亦自悔也。

12 野有死麕，惡無禮也。

13. The *Ho pe nang* is in praise of some daughter of the royal House.

Though she was thus of royal birth, and in descending to marry one of the princes, she was not restricted in her carriages and robes by her husband's rank, and they were only one degree inferior to the queen's, yet she was firmly observant of wifely duty and displayed the virtues of reverence and harmony.

14. *Tsow yu* is the proper sequel to the *Ts'oh ch'ow*.

The transforming influence indicated by that having gone abroad, the relations of society were rightly regulated, and the court well-ordered. The whole kingdom came under the influence of king Wen: vegetation was luxuriant, hunting was conducted at the proper seasons, princes' benevolence was like that of the *Tsow yu* and royal government was fully realized.

ODES OF PEI.

1. The *Pih chow* tells of a virtuous officer neglected by his ruler.

In the time of duke K'ing of Wei (B.C. 806—854) virtuous men did not meet with his confidence, and mean men were by his side.

2. The *Loh* contains the plaint of Chwang K'ang of Wei (B.C. 752—) over her lot.

The place of the wife was usurped by a concubine and the wife herself was degraded—these were the circumstances which gave occasion to this piece.

3. The *Yen-yen* has reference to Chwang K'ang of Wei's escorting a concubine on her return to her native State.

4. In the *Jih yueh* Chwang K'ang bemoans her lot.

天下大亂 弼暴相陵 遂成淫風 被文王之化 雖當亂世 猶惡無禮也

13. 何彼穠矣 夷王姬也

雖則王姬 亦下嫁於諸侯 車服不繫其夫 下王后一等 猶執婦道 以成肅離之德也

14. 騶虞 鵲巢之應也

鵲巢之化 行人儉 既正朝廷 既治天下 純被文王之化 則庶類蕃殖 蒐田以時 仁如騶虞 則王道成也

邶

1. 柏舟 言仁而不遇也

衛頃公之時 仁人不遇 小人在側

2. 綠衣 衛莊姜傷己也

妾主僭夫人失位而作是詩也

3. 燕燕 衛莊姜送歸妾也

4. 日月 衛莊姜傷己也

It is a piece about the hard suffering she endured from Chow-yn, and deploras the want of responsive affection which she had experienced in her deceased husband, which brought her to such straits and destitution

5 In the *Chung tung* we have Chwang Keang of Wei bemoaning herself

She was cruelly treated by Chow-yn, and met with incessant contempt and insult

6 The *Kieh koo* is expressive of resentment against Chow-yn of Wei

Calling out his troops in an oppressive and disorderly manner, he sent Kung-sun Wän-chung with them as general, and made peace with Chin and Sung, [in order to secure his success] The people murmured because of his warlike proclivities and disregard of all propriety

7 The *K'ar tung* is in praise of filial sons

Such were the dissolute manners of Wei, that even a mother of seven sons could not rest in her house The piece therefore expresses admiration of the sons, who could exercise to the utmost their filial duty, so as to comfort the heart of their mother, and give full expression to their own desire

8 The *Hung che* is directed against duke Suen of Wei (BC 717--699)

Dissolute and disorderly, he paid no attention to the business of the State He frequently engaged in military expeditions The great officers were employed on service for a length of time Husbands and wives murmured at their solitariness The people, suffering from these things, made this ode

9 *P'au yew h'oo yeh* is directed against duke Suen of Wei

Both he and his wife were guilty of heinous conduct

10 The *Kuh tung* is directed against violation of duty as between husband and wife

The men of Wei, through the influence of their superiors, became devoted to indulgence with new matches, and abandoned their old wives Husband and wife were thus estranged and separated, the manners of the State were injured and went to ruin

遭州吁之難，傷已不見答於先君，以至困窮之詩也
 5 終風，衛莊姜傷已也
 遭州吁之暴，見侮慢而不能止也
 6 擊鼓，怨州吁也
 衛州吁用兵暴亂，使公孫文仲將而平陳與宋，國人
 怨其勇而無禮也
 7 凱風，人孝子也
 衛之淫風流行，雖有七子之母，猶不能安其室，故美
 7 子能盡其孝道，以慰其母心，而成其志爾
 8 雄雉，刺衛宣公也
 淫亂不恤國事，軍旅數起，人夫久役，男女怨曠，國人
 患之，而作是詩
 9 匏有苦葉，刺衛宣公也
 公與夫人，並為淫亂
 10 谷風，刺夫婦失道也
 衛人化其上，淫於新昏，而棄其舊室，夫婦離絕，國
 俗傷敗焉

11 In the *Shih* we have the marquis of Lo residing for a time in Wei, and his ministers exhorting him to return [to his own State]

12 The *Maou-l* etc is a reproof of the prince of Wei

The Teih had driven out the marquis of Lo, who was living consequently for the time in Wei. But [the marquis of] Wei could not discharge his duty as the Chief of a region, banding together and leading on other States for common service and the ministers of Lo therefore thus reproved Wei.

13 The *K'ea* is directed against the neglect of men of worth in Wei.

Such men, employed as pantomimes, were all fit to be ministers to a king

14 In the *Ts'een shou* we have a daughter of the House of Wei wishing to make a visit to her native State

She was married to the prince of another State, and her parents being dead, though she wished to visit her relatives, she could not do so. She therefore made this ode to show her feelings.

15 The *P'ia* ode is directed against the fact that the officers of Wei did not get the opportunity to accomplish the objects which they had at heart.

It tells how loyal men were deprived of this

16 The *P'ia* ode is directed against the cruel oppression which prevailed in Wei

All was awful oppression in Wei the common people could not keep together in their relative circles, but took one another's hands, and went away

17 The *Tsing* ode is directed against the times.

The marquis of Wei was without principle, and the marchioness without virtue

18 The *Sin* ode is directed against duke Senen of Wei.

When the duke was bringing to the State a wife for [his son] Keih, he built the new tower near the Ho and there forced her. The people hated his conduct, and made this ode

11 式微黎侯寓于衛 其臣勸以歸也

12 旄丘 實衛伯也

狄人迫逐黎侯 黎侯寓于衛 衛不能修方伯連率之職 黎之臣予以實於衛也

13 簡兮 刺不用賢也

衛之賢者仕於伶官 皆可以承事王者也

14 泉水 衛女思歸也

嫁於諸侯 父母終思歸寧而不得 故作是詩以自見也

15 北門 刺士不得志也

言衛之忠臣不得其志爾

16 北風 刺虐也

衛國並爲威虐 百姓不親 莫不相攜持而去焉

17 靜女 刺時也

衛君無道 夫人無德

18 新臺 刺衛宣公也

納伋之妻作新臺于河上而娶之 國人惡之而作是詩也

19 The *Urh tsze shing chow* shows how the people thought of Keih and Show Those two sons of duke Seuen contended which should die for the other The people thought of them with sorrow, and made this ode

ODES OF YUNG

1 The *Pih chow* relates the solemn vow of Kung Keang

Kung Pih, heir to the State of Wei, having died an early death, his wife was holding fast her righteousness, when her parents wished to force her to another marriage She refused her consent with an oath, and made this ode to put an end to their design

2 In the *Ts'eang yew tsze*, the people of Wei censure their superiors

The [former] marquis's son Hwan was living in intercourse with the [present] marquis's mother The people hated the thing, but it could not be spoken of [directly]

3 The *Keun tsze keae laou* is directed against the marchioness-[dowager] of Wei

She was living in a state of lascivious disorder, and failed in duty to her husband The piece therefore sets forth the virtue of a prince's wife, with the rich array of her robes, and how she ought to grow old with her husband

4 The *Sang chung* is directed against improper connexions

Through the licentious disorder that prevailed in the ruling House, men and women came to run to one another's arms Even men of hereditary families, sustaining high offices, stole one another's wives and concubines, arranging meetings in hidden and distant spots Government was relaxed, the people became demoralized, and the [tide of] evil could not be stopped

5 The *Shun che pun pun* is directed against Seuen Keang of Wei

The people considered that she was not so good as a quail or a magpie

19 二 了乘舟,思伋壽也

衛宣公之一子,爭相爲死,國人傷而思之,作是詩也

鄘

- 1 柏舟,只姜自誓也
衛世了只伯蚤外,其妻守義,父母欲會而嫁之,誓而弗許,故作是詩以絕之
- 2 牆有茨,衛人刺其上也
公了頑通乎君母,國人疾之,而不可道也
- 3 君了偕老,刺衛大人也
大人淫亂,失事君了之道,故陳人君之德,服飾之盛,官與君了偕老也
- 4 桑中,刺介也
衛之公室淫亂,男女相介,介於田族在位,相竊妻妾,期於幽遠,政散民流,而不可止
- 5 鶉之奔奔,刺衛宣姜也
衛人以爲宣姜,鶉鶉之不若也

6 The *Ting che fang chung* is in praise of duke Wān of Wei (B.C. 659—634)

The State had been extinguished by the Teih, and [the people] removed eastwards across the Ho, residing in the open country of the tract of Ts'au. Duke Hwan of Ts'e smote the Teih, and re-established the State when Wān removed his residence to Ts'au-k'ew. There he began by building the walls of a city and a market-place, after which he reared his palace, regulating things according to the exigency of the time. The people were pleased with him, the population greatly increased, and the State became wealthy.

7 In the *Te tung* we have the cessation of improper connexions.

Duke Wān of Wei, by his right ways, transformed the people. They became ashamed of licentious connexions, and would not be ranked with those guilty of them.

8. The *S'ang shao* satirizes the want of propriety.

Duke Wān of Wei corrected the manners of his ministers, and censured those in office, who, through the influence on them of former rulers, were without dignity of deportment.

9 The *Kan mau* is in praise of the love of what is good.

Many of the ministers of duke Wān of Wei loved what was good, and men of talents and virtue rejoiced to set forth good ways to them.

10 The *Tsao ch'e* was made by the wife of Muh of Wei.

Pitying the overthrow of her native State, she was grieved that she could not save it. Duke E of Wei had been killed by the Teih, the people were dispersed, and living in huts about Ts'au. The wife of duke Muh of Wei, pitying the ruin of Wei, and pained by the foolishness of Hsiao which was unable to save it, wished to return to Wei and condole with her brother. And as correct propriety forbade that, she expressed her sentiments in this ode.

6 定之方中 美衛文公也

衛爲狄所滅 東徙渡河 野處漕邑 齊桓公攘戎狄而封之 文公徙居楚邱 始建城市而營宮室 得其時制 百姓說之 國家殷富焉

7 鰥鰥 止奔也

衛文公能以道化其民 淫奔之恥 國人不齒也

8 相鼠 刺無禮也

衛文公能正其羣臣 而刺在位 承先君之化 無禮儀也

9 千旆 美好善也

衛文公臣子多好善 賢者樂告以善道也

10 載馳 許穆夫人作也

閔其宗國顛覆 自傷不能救也 衛懿公爲狄人所滅 國人分散 露於漕邑 許穆夫人閔衛之亡 傷許之小力 不能救 思歸唁其兄 又義不得 故賦是詩也

ODES OF WEI

1 The *Ke yuh* celebrates the virtue of duke Woo (B.C. 812—757)

He was accomplished, and could moreover listen to counsel and remonstrance, keeping himself under the restraints of propriety. In consequence of this he was received as its chief minister at the court of Chow, where they admired him, and made this ode.

2 The *K'aon pwan* was directed against duke Chwang (B.C. 756—734)

He could not continue the method of his predecessor, so that men of talents withdrew from public service and lived in obscurity.

3 The *Shih jin* is expressive of pity for Chwang Kcang

Duke Chwang, led away by his love for his favourite concubine, allowed her proudly to usurp the superior place. Worthy as Chwang Kcang was, she received no responsive kindness from him, and all her life had no child. The people pitied her, and were sorry for her case.

4 The *Mang* was directed against the times

In the time of duke Seuen (B.C. 718—699), propriety and righteousness disappeared, and licentious manners greatly prevailed. Males and females did not keep separate, the one side seduced, and the other consented. But when the flower of beauty had faded, the man abandoned and turned his back on his paramour. A woman was brought by suffering to repentance [for having cohabited improperly]. The piece therefore relates the circumstances, as a condemnation of the times, praising her return to the right, and branding dissoluteness.

5 In the *Chuh kan* we have a daughter of the House of Wei wishing to return to that State.

Married in another State where her affection was not responded to, she wished [to return to Wei], but was able to submit to propriety.

衛

- 1 淇澳美武公之德也
有文章又能聽其規諫以禮自防故能入相于周
人而作是詩也
- 2 考槃刺莊公也
不能繼先公之業使賢者退而窮處
- 3 碩人閔莊姜也
莊公惑於嬖妾使驕才僭莊姜賢而不答終以無子
國人閔而憂之
- 4 氓刺時也
宣公之時禮義消亡淫風大行男女無別遂相介
誘草落色衰復相棄背或乃困而自悔喪其妃耦故序
其事以風焉人反正刺淫佚也
- 5 竹竿衛女思歸也
適異國而不見答思而能以禮者也

6 The *Huan-lan* was directed against duke Hwuy (B.C. 698—668)

Proud and unobservant of propriety the great officers made him the object of their satire

7 The subject of the *Ho kuang* is the mother of duke Ssang of Sung (B.C. 649—636)

She had returned for good to Wei, but could not cease from thinking of him, and therefore made this piece

8 The *Pik ke* was directed against the times.

It tells how an officer on public service, where he was in the van before the king's chariots, was detained beyond the proper time, unable to return.

9 The *Yeh koo* was directed against the times.

The males and the females of Wei were losing the time for marriage without becoming husband and wife. Anciently when a State was suffering from the misery of famine the rules were relaxed so that there might be many marriages and males and females who had no partners were brought together in order to promote the increase of the people

10 The *Muh kua* is in praise of duke Hwan of Tso (B.C. 683—642)

* The State of Wei had been ruined by the Teih, and the people had fled and were living in T'shou. Duke Hwan came to their rescue and re-instated Wei, sending gifts, moreover of carriages, horses, utensils, and robes. When the people thought of his conduct, they wished to recompense him largely and made this piece

ODES OF WANG

1 The *Shoo lo* is expressive of pity for the old capital of Chow

A great officer of Chow travelling on the public service, came to it, and, as he passed by found the places of the ancestral temple, palaces, and other public buildings, all overgrown with millet. He was moved with pity for the downfall of the

6 芄蘭 刺惠公也

驕而無禮 大夫刺之

7 河廣 宋襄公母歸於衛 思而不止 故作是詩也

8 伯兮 刺時也

言君子行役 爲王前驅 過時而不反焉

9 有狐 刺時也

衛之男女失時 喪其妃耦焉 古者國有凶荒 則殺禮而多昏 會男女之無夫家者 所以育人民也

10 木瓜 美齊桓公也

衛國有狄人之敗 出處于漕 齊桓公救而封之 遺之車馬器服焉 衛人思之 欲厚報之 而作是詩也

1 黍離 閔宗周也

周大夫行役 至于宗周 過故宗廟宮室 盡爲禾黍

House of Chow, moved about the place in an undecided way, as if he could not bear to leave it, and made this piece

2 The *Keun-tsze yu yih* was directed against king P'ing

An officer being away on service, without any period fixed for his return, the great officers, thinking of his perils and hardships, were moved to this satire

3 The *Keun-tsze yang-yang* is expressive of pity for Chow

Officers, amid the disorders of the times, invited one another to serve for emolument, wishing simply to preserve their persons, and to keep away from harm

4 The *Yang che shwuy* was directed against king P'ing

Instead of seeking to promote the comfort of his people, he kept them stationed on guard far away in his mother's country. The people of Chow murmured, and longed for their homes

5 The *Chung kuh yew t'uy* is expressive of pity for Chow

The affection between husband and wife decayed daily and became less, till in a bad year, when famine prevailed, they abandoned each other

6 The *T'oo yuen* is expressive of pity for Chow

King Hwan having lost his faith to them, the States revolted from him. Animosities arose, and calamities followed one another, till the king's army was defeated and himself wounded. Superior men had no enjoyment of their life

7 In the *Koh luy* we have king P'ing's own kindred finding fault with him

In the House of Chow all right principles were decayed, and the king was casting away the nine classes of his kindred

8 The *Ts'ae loh* indicates the fear of calumniators

9 The *Ta leu* was directed against the great officers of Chow

The rules of propriety and righteousness were violated and neglected, males seduced, and women hastened to their embraces. Hence the piece sets forth the ways of antiquity to brand the present. The great officers of the time were unable to listen properly to the cases of litigation between males and females

閔周室之顛覆，彷徨不忍去，而作是詩也。

2 君了丁役，刺个一也。

君了行役無期度，人人思其危難以風焉

3 君了陽陽，閔周也。

君了遭亂，相招爲祿仕，全身遠害而已。

4 楊之水，刺个十也。

不撫其民，而遠屯戍，丁月家，周人怨思焉

5 中谷有蕓，閔周也。

大婦日以哀薄，凶年饑饉，室家相棄爾

6 鬼爰，閔周也。

樂桓十失信，諸侯背叛，構怨連禍，十師傷敗，君了不

7 葛藟，一族刺个一也

周室道衰，求其九族焉

8 采芣，懼讒也

9 人車，刺周人夫也

10 The *K'ue chung yue* *ma* shows how the people longed for men of worth
 King Chwang (B. C. 695—681) was devoid of intelligence, and drove men of worth
 away from the court. The people thought of them, and made this piece.

ODES OF CH'ING

1 The *Ts'ao* is in praise of duke Woo (B. C. 770—743)

His father and he were both ministers of Instruction in the court of Chow and well discharged the duties of that office, so that the people of the State approved of him and therefore they here praised his virtues to illustrate how the holders of States should add one good quality to another

2 The *T'ung Chwang-tze* was directed against duke Chwang (B. C. 742—700)

The duke could not manage his mother and injured his younger brother. That brother Shuh, was going on badly and the duke did not restrain him. Chung of Chao remonstrated, but the duke did not listen to him—thus by his want of resolution, when little effort was needed, producing great disorder

3 The *Shuh yü t'ze* was directed against duke Chwang

Shuh resided in King where he provided coats of mail and weapons of war going out thereafter to hunt. The people of the State were pleased with him, and embraced his side

4 The *T'ien yü t'ze* was directed against duke Chwang

Shuh was distinguished for his ability and fond of valour so that, though he was unrighteous, he attracted the multitudes to himself.

5 The *T'ing yü* was directed against duke Wan (B. C. 671—627)

禮義陵遲 男女淫奔 故陳古以刺今 大夫不能聽
 男女之訟焉

10 丘中有麻 思賢也

莊王不明 賢人放逐 國人思之 而作是詩也

鄭

1 緇衣 美武公也

父子並爲周司徒善於其職 國人宜之 故美其德
 以明有國善善之功焉

2 將仲子 刺莊公也

不勝其母以害其弟 弟叔失道 而公弗制 祭仲諫
 而公弗聽 小不忍 以致大亂焉

3 叔于田 刺莊公也

叔處于京 繕甲治兵 以出于田 國人詆而歸之

4 大叔于田 刺莊公也

叔多才而好勇 才義而得衆也

5 清人 刺文公也

Kaou K'ih being fond of gain, and paying no regard to his ruler, duke Wän hated him, and wished to remove him to a distance. He was unable to do so, however, and sent him to the borders to oppose the hordes of the north. There he displayed his forces, and kept them moving about, near the Ho. So long a time elapsed without their being recalled, that the troops dispersed and returned to Ch'ing, Kaou K'ih himself fleeing to Ch'in. The Kung-tsze Soo made this piece to express his views, how the advancement of K'au K'ih contrary to propriety, and duke Wän's wrong method of procuring his retirement, led to the endangering of the State and the ruin of the army.

6 The *Kaou leu* was directed against the court [of Ch'ing]

It describes the courtiers of old as a satire on those of the time

7 The *Tsun ta loo* shows how [the people] thought of their superior men

Duke Chwang having abandoned the proper path, superior men were leaving him, and the people of the State thought longingly of them

8 The *Neu yu h' ming* was directed against the want of delight in virtue

It sets forth the righteous ways of old times, to brand the character of the existing time which had no pleasure in virtue, and loved only sensual enjoyment

9 The *Yew neu tung leu* was directed against Hwuh [the eldest son of duke Chwang, known as duke Ch'au, (B.C. 701—694)]

The people of Ch'ing satirize in it his refusal to marry a princess of Ts'ö. Before his accession he had done good service to that State, the marquis of which wanted to give him one of his daughters to wife. She was a lady of worth, but Hwuh declined the alliance, and the result was that for want of the help of a great State he was driven out of Ch'ing. On this account the people satirized him

10 The *Shan yew foo-soo* was directed against Hwuh

Hwuh gave his esteem to those who were not deserving of it

11 The *T'oh he* was directed against Hwuh

高克好利而不顧其君，文公患而欲遠之，不能，使高克將兵而歸，高道危國也。利敵弁陳亡師之本，故作是詩也。

6 言占之君了，以風其朝焉

7 遵人路，思君了也。莊公失道，君了去之，國人思望焉

8 女曰：雞鳴，刺不說德也。陳占義以刺，今不說德而好色也

9 有女同車，刺忽也

鄭人刺忽之不昏，齊太了忽嘗有功，齊侯請娶之，齊女賢而不取，卒以無大國之助，至於見逐，故

10 山有扶蘇，刺忽也。所人非人然

11 韋兮，刺忽也

The ruler was weak and his ministers were strong so that he could not give them the vote, and make them follow him.

12 The *K'aoi Tung* was directed against Hwuh.

He was not able to take counsel on affairs with men of worth, and powerful ministers arrogated the right of making enactments.

13 The *K'aoi ch'ang* expresses the desire of the people of Ch'ing to have the condition of the State rectified.

The artful boy was pursuing his course of disorder and they wished for a great State to rectify their affairs.

14 The *Fung* was directed against prevailing disorder.

The proper rule for marriages was not observed. The male gave the note, and the female did not respond he led the way and she did not follow.

15 The *Tung mun che shen* was directed against prevailing disorder.

There were men and women who flew to one another without waiting for the proper ceremonies.

16 The *Fung yü* expresses the longing to see a superior man.

In an age of disorder the writer longs for a superior man,—one who would not change his rules of life.

17 The *Tze k'in* was directed against the neglect of schools.

In an age of disorder these were not attended to.

18 The *lang che shen* bewails that there were no [right] ministers.

Some superior man made this piece, pitying Hwuh who had been brought to exile and death through his want of faithful ministers and good officers.

19 The *Oh ih le ts'ang nian* bewails the prevailing disorder.

Five times was there a struggle among the sons of duke [Chwang] for the State hostilities never ceased husbands and wives were separated and the people longed for some way to preserve their families.

君弱臣彊 不倡而和也

12 狡童刺忽也

不能與賢人圖事 權臣擅命也

13 褻裳思見正也

狂童恣行 國人思大國之正己也

14 丰刺亂也

昏姻之道缺 陽倡而陰不和 男行而女才隨

15 東門之墀刺亂也

男女有不待禮而相奔者也

16 風雨思君子也

亂世則思君子不改其度焉

17 子衿刺學校廢也

亂世則學校不修焉

18 揚之水閱無臣也

君子閱忽之無忠臣良士終以死亡而作是詩也

19 出其東門閱亂也

公子五爭兵革不息 男女相棄 民人罔保其室家焉

20 The *Yay yew man ts'au* expresses a desire for some time of marriage

No favours from the ruler flowed down to the people, who were exhausted by the constant hostilities. Males and females lost their proper time for marriage, and wished that they might come together without any previous arrangements

21 The *Tsin Wei* was directed against the prevailing disorder

The weapons of strife never rested, husbands and wives were torn from one another, lewd manners went abroad, and there was no delivering the people from them

Ts'ü

1 The *Ke ming* expresses longing thoughts of a worthy consort of the ruler

Duke Gae (B.C. 933—894) was wildly addicted to sensual pleasure, indolent, and careless of his duties, therefore the ode sets forth how a worthy consort [of an earlier ruler], a chaste lady, in the morning while it was yet night, admonished and warned her husband, showing how a consort should perfect the ruler

2 The *Seuen* is directed against wild addiction to hunting

Duke Gae was fond of hunting, and insatiate in pursuing the chase. The people were influenced by his example, so that this fondness for the chase became a general habit. He who was practised in hunting was accounted worthy, and he who was skilful in charioteering was pronounced good

3 The *Choo* is directed against the times

At that time the bridegroom did not go in person to meet his bride

4 The *Tung yang che jih* is directed against the decay [of the times]

The relation of ruler and minister was neglected. Men and women sought each other in lewd fashion, and there was no ability to alter the customs by the rules of propriety

20 野有蔓草，思遇時也。

君之澤不下流，民窮於兵革，男女失時，思不期而會焉。

21 漆洎，刺亂也。

兵革不息，男女相采，淫風大行，莫之能救焉。

齊

1 雞鳴，思賢妃也。

哀公荒淫怠慢，故陳賢妃貞女夙夜警戒相成之道焉。

2 還，刺荒也。

哀公好田獵，從禽獸而無厭，國人化之，遂成風俗。習於田獵，謂之賢，閑於馳逐，謂之好焉。

3 著，刺時也。

時不親迎也。

4 東方之日，刺哀也。

君已失道，男女淫奔，不能以禮化也。

6 The *Tung fang we ming* is directed against the neglect of the proper seasons for affairs.

The court disregarded the times for rising and sleeping its commands came forth at improper times the officer of the *clopaydra* was not able to discharge his duties.

6 The *Nan shan* is directed against duke Ssang (a.c. 690—685)

His conduct was like that of a beast, for he maintained an incestuous connection with his sister [Some] great officer in consequence of this wickedness, made the peace and left the court.

7 In the *Foo teen* a great officer speaks against duke Ssang

Without propriety or righteousness he aimed at great achievements, and without cultivating virtue he sought to gain the chief place among the States. His great aims [only] spoiled his mind, the way in which he sought them not being the proper one

8 The *Loo ling* is directed against the wild addiction to hunting

Duke Ssang was fond of the chase. He pursued it with hand not and shooting line, not attending to the business of the people. The people suffered from his course, and here set forth the ancient ways in condemnation of his.

9 The *Pe kwé* is directed against Wán K'ang

The people of T'ao hated the weakness of duke Hwan of Loo, who was not able to restrain Wán K'ang so that he proceeded to the lewd disorders which proved calamitous to the two States.

10 In the *T'ao l'au* the people of T'ao brand duke Ssang

Devoid of all propriety and righteousness, he made a great display of his carriage and robes, drove rapidly on the public road, and in a great town was guilty of lewdness with Wán K'ang publishing his wickedness to all the people

11 The *E ts'ay* is directed against duke Chwang (a.c. 692—661) of Loo

5. 東方未明刺無節也

朝廷典居無節號令不時罕壺氏不能掌其職焉

6. 南山刺襄公也

鳥獸之行淫乎其妹大夫遇是惡作詩而去之

7. 甫田大夫刺襄公也

無禮義而求大功不修德而求諸侯志大心勞所以求者非其道也

8. 庶刺荒也

襄公好田獵畢弋而不修民事百姓苦之故陳古以風焉

9. 敝笱刺文姜也

齊人惡魯桓公微弱不能防閑文姜使至淫亂爲二國患焉

10. 戰驅齊人刺襄公也

無禮義故盛其車服疾驅於通道大都與文姜淫播其惡於萬民焉

11. 猗嗟刺魯莊公也

The people of Ts'e were pained by duke Chwang, with dignified demeanour and skilled in arts, yet unable to restrain his mother, so that he failed in his duty as a son, and was accounted a son of the marquis of Ts'e

ODIS OF WEI

1 The *Koh keu* was directed against narrowness of disposition

The territory of Wei was narrow and confined, its people were ingenious, artful, and eager for gain, its rulers were stingy, narrow-minded, and without virtue to guide them

2 The *Fun ts'eu joo* was directed against niggardliness

The ruler was niggardly, and could be industrious, but the piece exposes his being so contrary to what was proper

3 The *Yuen yew t'aou* was directed against the times

Some great officer made it, distressed about his ruler who, pressed hard in a small State, was yet parsimoniously stingy, unable to use his people, and giving them no lessons of virtue, so that the State was daily encroached upon and stripped of territory

4 In the *Chih hoo* we have a filial son abroad on the public service, and thinking of his parents

The State was hard-pressed, and suffering frequent dismemberment. It was obliged to engage in service for greater States, so that parents [and children], elder and younger brother, were separated and dispersed. [In such a state of things], this piece was made

5 The *Shih now che leen* was directed against the times

It tells how the State was dismembered and made small, so that the people had not space to dwell in it

齊人傷魯莊公有威儀技藝，然而不能以禮防閑其母，失了之道，人以爲齊侯之了焉

魏

1 葛屨刺褊也

將之 魏地陿隘，其民機巧趨利，其君儉嗇褊急，而無德以

2 汾汭刺儉也

其君儉以能勤，刺不得禮也

3 園有桃刺時也

德 大大憂其君國小而迫，而儉以嗇，不能用其民而無教，日以侵削，故作是詩也

4 陟岵孝子行役思念父母也

國迫而數侵削，役乎大國，父母兄弟離散，而作是詩也

5 一畝之閒刺時也

其國削小，民無所居焉

6 The *Fuk fan* was directed against greediness.

Those in office were covetous and mean, taking their salaries, without doing service for them, so that superior men could not get employment.

7 The *Shih shoo* was directed against heavy exactions.

The people brand in it their ruler levying heavy exactions, and silkworm-like eating them up not attending well to the government, greedy and yet fearful, like a great rat.

T'AN

1 The *S' h' t' sh* was directed against duke Ho of Tan (B.C. 839—812)

He was economical but in being so violated the rules of propriety and the people made this piece in compassion for him, wishing him to take his pleasure when it was the time for it, and according to propriety. This Book contains the ode of Tan, which is called *T'ang* because the people in their deep anxieties with thought of the future and their economy regulated by propriety exemplified the manners which had come down to them from the example of Yao.

2 The *Shan yeh ch'oo* was directed against duke Ch'ao of Tan (B.C. 711—738)

Unable to cultivate the right method to order his State, with wealth and yet unable to use his people, possessed of bells and drums and yet incapable of taking pleasure from them, not sprinkling and sweeping his court-yards, the government was neglected, and the people dispersed. He was going on to ruin and the States all around were plotting to take his territories, without his being aware of it. The people therefore made this piece to express their condemnation of him.

3 The *Yang che shiung* was directed against duke Ch'ou of Tan.

He divided his State, and invested [his uncle] with Yuh, which increased and became strong while he grew small and weak. The people were about to revolt and go over to Yuh.

6. 伐檀刺貪也

在位貪鄙無功而受祿君子不得進仕爾

7. 碩鼠刺重斂也

國人刺其君重斂蠶食於民不修其政貪而畏人若大鼠也

唐

1. 蟋蟀刺晉僖公也

儉不中禮故作是詩以閔之欲其及時以禮自戾
樂也此晉也而謂之唐本其風俗憂深思遠儉而用
禮乃有堯之遺風焉

2. 山有樞刺晉昭公也

不能修道以正其國有財不能用有鍾鼓不能以
自樂有朝廷不能洒埽政荒民散將以危亡四鄰謀
取其國而不知國人作詩以刺之也

3. 楊之水刺晉昭公也

4 The *Ts'aou li'au* was directed against duke Ch'aou of Tsin

Superior men, seeing the opulence and strength of Yuh, and how [its chief] attended to his government, knew how it would increase in prosperity and size, and that his descendants would possess the State of Tsin

5 The *Chou mou* was directed against the disorders of Tsin

In consequence of the disorder marriages were not entered into at the proper time for them

6 The *Te too* was directed against the times

The ruler was unable to keep the affections of his relatives, his own flesh and blood were separated from him and dispersed, he dwelt alone and brotherless, and he would be swallowed up by Yuh

7 The *Kaou h'ui* was directed against the times

The people of Tsin brand in it those who were in office, and did not compassionate their people

8 The *Paou yu* was directed against the times

After duke Ch'aou there was great confusion through five changes of ruler. Some man of position, obliged to descend and go forth on the public service, so that he was prevented from nourishing his parents, made the piece

9 The *Woo c* expresses admiration of duke Woo of Tsin (B.C. 678—676)

Immediately on his absorption of that State, one of his great officers, requesting in his behalf the confirmation of his right in it from an envoy of the king, made the piece

10 The *Yew te che too* was directed against duke Woo of Tsin

The duke standing in his solitary distinction, though all the branches of his House were subject to him, did not seek for men of worth to help himself

昭公分國以封沃，沃盛彊，昭公微弱，國人將叛而歸沃焉。

4 椒聊，刺晉昭公也。

君了見沃之盛彊，能修其政，知其蕃衍盛大，了孫有晉國焉。

5 綢繆，刺晉亂也。

國亂，則昏姻不得其時焉。

6 杕杜，刺時也。

君不能親其宗族，骨肉離散，獨居而無兄弟，將爲沃所并爾。

7 羔裘，刺時也。

晉人刺其在位，不恤其民也。

8 鵲巢，刺時也。

昭公之後，人亂五世，君了不從征役，不得養其父母，而作是詩也。

9 無衣，人晉武公也。

武公始并晉國，其人夫爲之請命乎人了之使，而作是詩也。

10 有杕之杜，刺晉武公也。

武公寡特，兼其宗族而不求賢以自輔焉。

- 11 The *Ko' ai'ng* was directed against duke Heen of Tsan (p c 675—650)
 Fond of warfare, he occasioned the death of many of the people
 12 The *Ts'ae ling* was directed against duke Heen of Tsan.
 He was fond of listening to slanders.

Ts'ix.

- 1 The *K'eu lin* was in praise of Chung of Ts'ix (a.c. 813—821)
 With him began the greatness of Ts'ix, and he had what men prize,—chariots
 and horses, observances of ceremony music, and attendants.
 2 The *S'ao ts'ek* was in praise of duke S'ang (p c 776—766)
 His first was constituted a prince of the kingdom, engaged in the chase and had
 the pleasure of parks.
 3 The *S'iao jung* was in praise of duke S'ang
 He made complete preparation of arms to punish the western Jung who were
 then in such strength that his expeditions against them never ceased. The people
 gloried in the chariots and mail, while wives were moved with pity for their husbands
 4. The *K'ien l'ia* was directed against duke S'ang
 Incapable of using the propitiation of Chow there was no way for him to
 strengthen his State
 5 The *Chung san* conveyed a warning to duke S'ang
 He was able to secure to himself the territory of Chow took his place, the first
 in Ts'ix, as a prince of the empire and received the dress of that distinction. Some
 great officer admiring him made this piece to warn and advise him

- 11 葛生刺晉獻公也
 好攻戰則國人多喪矣
 12 采芣刺晉獻公也
 獻公好聽讒焉

秦

- 1 車鄰美秦仲也
 秦仲始大有車馬禮樂侍御之好焉
 2 駉驥美襄公也
 始命有田狩之事園囿之樂焉
 3 小戎美襄公也
 備其兵甲以討西戎西戎方彊而征伐不休國人則
 矜其車甲婦人能閱其君子焉
 4 蒹葭刺襄公也
 未能用周禮將無以固其國焉
 5 終南戒襄公也
 能取周地始爲諸侯受頓服大夫美之故作是詩
 以戒勸之

6 The *Hwang neuou* bewails the fate of 'the three worthies'

The people, condemning the act of duke Muh (B.C. 620) in having people buried with him, made this piece

7 The *Shun fung* is directed against duke K'ang (B.C. 619—608)

He forgot all the achievements of duke Muh, and commenced with discountenancing his worthy ministers

8 The *Woo e* is directed against the frequent hostilities that were carried on

The people condemn in it their ruler's fondness for war, his excessive recourse to it, and his not sharing with the people the things which they wished

9 In the *Wei yang* we have duke K'ang thinking of his mother

His mother was a daughter of duke Heen of Tsin. When duke Wän was suffering from the evil brought on him by Le Ke, and before he returned [to Tsin], his aunt in Tsin died. When duke Muh then restored him to Tsin, duke K'ang was the heir-apparent, made presents to Wän, and escorted him to the north of the Wei. He thought how he could no longer see his mother, but the sight of his uncle seemed to bring her to his sight again. When he succeeded to his father, all this occurred to him, and he made this piece

10 The *K'uen yu* is directed against duke K'ang

He forgot the old ministers of his father, and though he began with treating men of worth well, he did not end so

CH'IV

1 The *Yuen k'ew* is directed against duke Yew (B.C. 853—831)

He was wildly addicted to sensual pleasure, beighted and disorderly, indulging in dissipation beyond measure

6 黃鳥哀 良也

國人刺穆公以人從死而作是詩也

7 晨風刺康公也

忘穆公之業始棄其賢臣焉

8 無衣刺用兵也

秦人刺其君好攻戰亟用兵而不與民同欲焉

9 渭陽康公念母也

康公之母晉獻公之女文公遭麗姬之難未反而秦姬卒穆公納文公康公時爲人子贈送文公于渭陽念母之不見也我見舅氏如母存焉及其卽位思而作是詩也

10 權輿刺康公也

忘先君之舊臣與賢者有始而無終也

陳

1 宛邱刺幽公也

淫荒昏亂游蕩無度焉

2. The *Tung men che fan* expresses disgust at the disorder which prevailed.

Through the influence which went out from the wild addiction of duke Yew to sensual pleasure males and females abandoned their proper employments, hurried to meet one another on the roads, and danced and sang in the market places.

3. The *Huang men* is designed to stimulate duke He (B.C. 833—795).

He was well meaning but without strength of will and some one therefore made this piece to encourage him.

4. The *Tung men che che* is directed against the times.

The writer was disgusted at the sensuality and blindness of his ruler and longed for a worthy lady to be his mate.

5. The *Tung men che yang* is directed against the times.

Marriages were not made at the proper season. Males and females often acted against one another. There were cases in which though the bridegroom went in person to meet the bride, she would not come to him.

6. The *Mao men* was directed against Te of Chin (B.C. 796).

Through having no good tutor or assistant, he proceeded to unrighteousness, of which the evil consequences fell upon the myriads of the people.

7. The *Fong yew ts'uk ch'au* is expressive of sorrow on account of the injuries wrought by slanderers.

Duke Senen (B.C. 691—647) gave much credence to such, which made superior men anxious and afraid.

8. The *Yueh ch'ah* was directed against the love of sensual pleasure.

Those who were in office did not love virtue, but sought pleasure in beauty.

9. The *Chao lin* was directed against duke Leng (B.C. 612—598).

He carried on a criminal intercourse with Hsü Hsü, and visited her morning and night without ceasing.

2. 東門之枌 疾亂也

幽公淫荒風化之所行男女棄其舊業亟會於道路歌舞於市井爾

3. 衡門誘倖公也

愿而無立志故作是詩以誘掖其君也

4. 東門之池 刺時也

疾其君之淫昏而思賢女以配君子也

5. 東門之楊 刺時也

昏姻失時男女多違親迎女猶有不至者也

6. 墓門刺陳佗也

陳佗無良師傅以至於才義惡加於萬民焉

7. 防有鵠巢 憂讒賊也

宣公多信讒君子憂懼焉

8. 月出 刺好色也

在位不好德而說美色焉

9. 株林 刺靈公也

淫乎夏姬驅馳而往朝夕不休也焉

10 The *Ts'ih p'ao* was directed against the times

It tells how duke Lang and his ministers practised lewdness in the State, so that males and females, in their desire for one another, thought with anxious grief and had intense distress

ODES OF KWIL

1 In the *Kaou h'ew* we have a great officer on a proper ground leaving [the service of] his ruler

The State was small and hard-pressed [by other States], while the ruler, instead of taking the proper path, loved to have his robes clean and bright, and to saunter about and amuse himself, unable to show any energy in the business of government. Hence this piece

2 The *Soo luan* is directed against the neglect of the three years' [mourning].

3 The *Sih yew ch'ang-ts'oo* is expressive of disgust at dissoluteness

The people hated their ruler's lewd dissoluteness, and longed for one without his passions

4 In the *Fei fung* we have a longing for the ways of Chow

The State being small, and the government in disorder, the author was troubled about the coming of calamities, and longed for the ways of Chow

ODES OF TS'AOU

1 The *Fow-yew* is directed against the extravagance of the ruler.

10 澤陂刺時也

澤陂公君臣淫於其國，男女相悅，憂思感傷焉

檜

1 羔裘大夫以道去其君也
國小而迫，君不用道，好潔其衣服，逍遙游燕而不能自強於政治，故作是詩也

2 素冠刺不能午也

3 隰有萋楚，疾恣也

國人疾其君之淫恣，而思無情慾者也

4 匪風思周道也

國小政亂，憂及禍難，而思周道焉

曹

1 蜉蝣刺曹也

Though the State was small and pressed upon by others, duke Ch'ou (B.C. 660—632) took no proper method to defend himself. He was extravagant, employed small men, and was going on to find himself without any to rely on.

2. The *Hou-jia* is directed against the ruler's intimacy with small men.

Duke Kung (B.C. 651—617) put away from him superior men, and kept small men about him.

3. The *Shu-ling* is directed against the want of uniformity [in what is correct].

There were no superior men in office, through [the ruler's] not uniformly applying his heart to virtue.

4. The *Hsi-t'ien* expresses a longing for good order.

The people of T'ou, disgusted with the encroachments and oppression of duke Kung through which the lower people had no enjoyment of life, thought in their sorrow of the intelligent kings and worthy viceroys [of the past].

ODES OF PIU

1. The *T'ia yueh* sets forth the beginnings of the royal House.

The duke of Chow, in consequence of the changes which were occurring, set forth the source of the transforming influence which proceeded from Hou tsieh and other early princes of their House—the hard toils which led to the rise of its prosperity.

2. In the *Ch'e-hsueh* we have the duke of Chow saving the country from the disorder [which threatened].

K'ing Ch'ing continued ignorant of the duke's object, who thereupon made this ode, and sent it to him, naming it the *Ch'e hseueh*.

3. The *Ts'ing shan* relates to the duke of Chow's expedition to the east.

昭公國小而迫，無法以自守，好奢而任小人，將無所依焉。

1. 侯人刺近小人也。
共公遠君子而好近小人焉。

2. 鵲鳩刺不壹也。
在位無君子，用心之不壹也。

3. 下泉思治也。

曹人疾共公，侵刻下民，不得其所，憂而思明王賢伯也。

關

1. 七月，陳王業也。

周公遭變，故陳后稷先公風化之所，由致王業之艱難也。

2. 鷕鷕，周公救亂也。

成王未知周公之志，公乃爲詩以遺王，名之曰鷕鷕焉。

3. 東山，周公東征也。

The duke having returned from this expedition at the end of three years, rewarded and commended his men, on which some great officer, in admiration of him, made this poem. The 1st stanza tells how the men had all been preserved, the 2d, their anxious thoughts, the 3d, how their families had been looking out for them, and the 4th expresses the delight which seasonable marriages occasion. The superior man, in his relations with other men, appreciates their feelings and pities their toils, thus giving them satisfaction and pleasure. Then, when he employs them, thus satisfied, they will forget death in his service. It is in the *Tung shan* that we see this.

4 The *P'o foo* is in praise of the duke of Chow

Some great officer of Chow gave expression in it to his detestation of the four [rebellious] States

5 The *Fah lo* is in praise of the duke of Chow

Some great officer of Chow condemned the court in it for its non-acknowledgment of the duke

6 The *Kew yih* is in praise of the duke of Chow

Some great officer of Chow condemned in it the court for its non-acknowledgment of the duke

7 The *Lang poh* is in praise of the duke of Chow

When he was acting as regent, there arose, at a distance, in the four States, calumnious rumours against him, and at hand, the king did not recognize [his worth and aim]. Some great officer of Chow expressed in it his admiration that in these circumstances the duke did not lose his sagely virtue.

周公東征，三年而歸，勞歸，人美之，故作是詩也。
 也，言其完也，一章，言其思也，二章，言其忘其死也，三章，言其樂男女之得及時也，君了之於人，序其情而閱其勞，所以諱也，說以使民，民忘其死，其唯東山乎。

4 破斧，人周公也

周人以惡四國焉

5 伐柯，人周公也

周人大刺朝廷之不知也

6 九戩，人周公也

周人大刺朝廷之不知也

7 狼跋，人周公也

周公攝政，遠則四國流言，近則士不知，周人大美其不失其聖也。

PART II

MINOR ODES OF THE KINGDOM.

BOOK I. DECADE OF LUH MING

1 The *Luh ming* is a festal song proper to the entertainment of the ministers,—admirable guests.

When the ruler had feasted them with food and drink, he also presented them with baskets of silken fabrics, to carry out his generous feeling so that afterwards those loyal ministers, admirable guests, would do their utmost for him.

2 The *Sze mow* is congratulatory of an envoy on his return.

When one does good service and his merit is recognized, he feels pleased.

3 In the *Hsang-hsang chay luea* we have a ruler sending off an officer on some commission.

It describes the sending him away with ceremonies and music, and shows how when at a distance he might make himself distinguished.

4 The *Okang-te* is a festal ode proper to the entertainment of brothers.

The piece was made in compassion for the way in which [the chiefs of] Kwan and Ts'ao had erred.

5 The *Fuk muk* is appropriate to the feasting of friends and old acquaintances.

From the Son of Heaven down to the multitudes of the people, there is no one but needs friends in order to his perfection. When the ruler by his affection for his kindred makes them harmonious, when he makes friends of men of worth and does not forsake them, when he does not forget his old associates, then the people become truly virtuous.

6 In the *T'ee p'ow* the ministers gratefully respond to their sovereign.

When the ruler condescends to those beneath him, and thereby gives the finish to his government, they are prepared to express their admiration in return to him.

小雅

鹿鳴之什 之

- 1 鹿鳴燕羣臣嘉賓也
既飲食之又實幣帛筐篚以將其厚意然後忠臣
嘉賓得盡其心矣
- 2 四牡勞使臣之來也
有功而見知則詭矣
- 3 皇皇者華君遣使臣也
送之以禮樂言遠而有光華也
- 4 常棣燕兄弟也
閔管蔡之失道故作常棣焉
- 5 伐木燕朋友故舊也
自天子至於庶人未有不須友以成者親親以睦友
賢不棄不遺故舊則民德歸厚矣
- 6 天保定九
君能下下以成其政臣能歸美以報其上焉

7 The *Ts'ae we* celebrates the despatch of troops for guard-service

In the time of king Wän, there was trouble from the tribes of the Keun in the west, and from the Heen-yün in the north, and by orders from the Son of Heaven he commissioned a general, and despatched troops to guard the Middle State. The *Ts'ae we* was sung on occasion of their despatch. The *Ch'uh k'u* was to congratulate them on their return. The *T'e too* celebrated their return from their toils.

8 The *Ch'uh k'u* congratulates the general on his return

9 The *T'e too* congratulates the men on their return

10 In the *Nan kue* filial sons admonish one another on the duty of nourishing parents

BOOK II DECAD OF PHU HWA

1 The *Pih hwa* speaks of the spotless purity of filial sons

2 The *Hwa shoo* speaks of the harmonious seasons, and abundant years, favourable to the millets

[Of this and the two preceding pieces] the subjects have been preserved, but the words are lost

3 The *Yu le* is expressive of admiration of the abundance in which all things were produced, enabling every ceremony to be fully performed

In the *Ts'een paou* and previous pieces we see how Wän and Woo regulated all within the kingdom, and in the *Ts'ae we* and those that follow, how they regulated the parts beyond. They began with anxiety and toil, they ended with ease and joy, therefore this piece celebrates the abundance of all things, through which announcement of their circumstances could be made to Spiritual Beings.

4 The *Yew k'ung* speaks of how all things were produced according to their proper nature

7 采薇遺戍役也

文十之時，西有昆夷之患，北有獫狁之難，以天子之命，命將帥，遣戍役，以守衛中國，故歌采薇以遺之，出申以勞還，林杜以勤歸也

8 出申，勞還率也

9 林杜，勞還役也

10 南陔，孝子相戒以養也

白華之什 之十一

1 白華，孝子之潔白也

2 華黍，時和歲豐，宜黍稷也

有貝義而亡其辭

3 魚麗，人萬物盛多，能備禮也

文武以大保以才治內，采薇以下治外，始於憂勤，終於逸樂，故萬物盛多，可以告於神明矣

4 山庚，萬物得山其道也

5 In the *Nan yü k'ia yn* we have the ruler sharing his joy with men of ability and virtue.

In a time of great peace the ruler rejoiced, with the utmost sincerity to share his advantages with such men.

6 The *Sung k'iu* speaks of how all things obtained the greatest and highest amount of production of which they were capable.

7 In the *Nan shan yü t'ao* we have the ruler rejoicing in the finding of men of worth.

When he had found such men, he was able to lay the foundation of great peace for the State.

8 The *Yü e* speaks of how all things were produced, every one as it ought to be [Of this piece, No. 4, and No. 6] the subjects have been preserved, but the words are lost.

9 In the *Luk Shao* we have the royal favours extending to the four seas.

10 In the *Chan loo* we have the Son of Heaven entertaining the feudal princes.

BOOK III. DECADE OF T'ING K'UO

1 In the *T'ing kung* we have the Son of Heaven conferring [the red bow] on a prince who had achieved [some great] service.

2. The *T'ing-t'ing ch'ay go* expresses joy because of the nourishment of talent.

When the ruler develops and nourishes men of talent, then all under heaven rejoice and are glad thereof.

3. The *Luk yüch* celebrates king Senen's punishment of the northern tribes.

When the state set forth in the *Luk t'ing* ceased, there was an end of such harmony of joy. When that in the *Sis moe* ceased, there were no more such

5. 南有嘉魚 樂與賢也
- 太平之君子至誠 樂與賢者共之也
6. 崇丘萬物得極其高大也
7. 南山有臺 樂得賢也
- 得賢則能爲邦家立太平之基矣
8. 由儀萬物之生各得其宜也
- 有其義而亡其辭
9. 蒙肅澤及四海也
10. 湛露天子燕諸侯也

彤弓之什 之一

1. 彤弓 天子錫有功諸侯也

2. 菁菁者莪 樂育材也

君子能長育人材則天下喜樂之矣

3. 六月 宣王北伐也

鹿鳴廢則和樂缺矣 四牡廢則君臣缺矣 皇皇者

sovereigns and ministers When that in the *Hwang-hwang chay hwa* ceased, there was an end to such loyalty and truth When that in the *Chang-te* ceased, there were no more such brothers When that in the *Fah muk* ceased, there were no more such friends When that in the *T'een paou* ceased, the happiness and dignity there auspiced disappeared When that in the *Ts'ae we* ceased, there was an end of such corrective and punitive expeditions When that in the *Ch'uh ken* ceased, such service and energy disappeared When that in the *Te too* ceased, such numerous hosts passed away When that in the *Yu le* ceased, good laws and order failed. When that in the *Nan hae* ceased, there was an end of such filial piety and fraternal duty When that in the *Pih hwa* ceased, purity and modesty disappeared When that in the *Hua shoo* ceased, there was no more such accumulation of stores When that in the *Yew kang* ceased, the active and passive powers of nature failed to act in their proper way When that in the *Nan yew hea yu* ceased, men of worth lost their repose, and inferior ministers their proper position When that in the *Sung h'ew* ceased, all things were disorganized When that in the *Nan shan yew t'ae* ceased, the foundations of the kingdom were destroyed When that in the *Yew e* ceased, all things were turned into disorder When that in the *Luh seaou* ceased, the out-gonings of royal favour were perverted When that in the *Chan loo* ceased, the States fell off from their allegiance When that in the *T'ung hung* ceased, the kingdom fell into decay When that in the *Ts'ing-ts'ing chay go* ceased, the observances of propriety disappeared The conditions proper to the Minor odes of the court were no more found, and the wild tribes on every side made their incursions, each more fiercely than another, so that the Middle kingdom was exceedingly reduced

4 In the *Ts'as h'e* we have king Seuen sending a corrective expedition to the south

5 In the *Keu kung* we have king Seuen bringing back the ancient prosperity

King Seuen, within the kingdom, reformed the government, and he punished the wild tribes beyond it He restored the boundaries of Wān and Woo His chariots and horses were in good repair and condition All the weapons of war were abundantly provided He again assembled the feudal princes in the eastern capital, and led them to the chase, to make proof of his chariots and footmen

朋出法華嘉不物離小
則矣則矣南萬國矣
廢缺廢缺南萬儀
木伐麗恥矣則禮
伐征魚廉道廢儀無
矣則矣則其丘山露則
缺廢缺廢失崇矣湛廢
弟薇衆華陽矣隊矣拔
兄采師白陰所基乖者矣
則矣則矣則其之澤苗微
廢缺廢缺廢得國恩苗國
棟祿杜友庚不爲則矣中
常福林孝由下則廢哀侵也
矣則矣則矣安廢蕭夏交征也
缺廢缺廢缺不卓蓼諸夷南復
信保力險積者有矣則四
忠人功南畝賢山理廢則
則矣則矣則則南道弓廢
廢缺廢缺廢矣其形盡矣
革友申度黍魚遂失矣雅

4. 宋申官備
5. 宋申官備
馬, 備器械復會諸侯於東都, 復文武之蒐, 申徒焉

6 The *Heik jik* is in praise of king Senon

He paid careful attention to small matters, and kindly condescended to all beneath him, so that they did their utmost to honour and serve him, their superior

7 The *Hung yen* is in praise of king Senon

The myriads of the people were dispersed abroad, and had no rest in their dwellings. He, however, was able to comfort and bring them back to establish tranquillity, and settle them; so that even those in the most pitiable condition and widowed found the comfort that they needed.

8 The *Ting kaon* is in praise of king Senon

At the same time opportunity was taken to admonish him

9 The *Shen shiuy* is intended to correct king Senon.

10 The *Hoh ming* is intended to instruct king Senon.

BOOK IV DECADRE OF K'U-FOO

1 The *K'ü-foo* is directed against king Senon.

2 In the *Pik Lu* a great officer writes against king Senon.

3 The *Hwang meow* is directed against king Senon

4 The *Go ling k'e yay* is directed against king Senon

5 The *Sao lan* has for its subject the building of a palace by king Senon.

6 The *Woo yang* has for its subject the flocks and herds collected by king Senon

7 In the *Tzech nan shan K'ü koo* writes against king Yü

8 In the *Ching yueh* a great officer writes against king Yü

9. 吉日美宜王田也

能慎微接下無不自盡以奉其上焉

7 鴻鴈美宜王也

萬民離散不安其居而能勞來還定安集之至于矜

寡無不得其所焉

6. 庭燎美宜王也

因以餞之

9 汧水規宜王也

10. 鴛鳴舞宜王也

祈父之什 之四

1 祈父刺宜王也

2. 白駒大夫刺宜王也

3. 黃鳥刺宜王也

4 我行其野刺宜王也

5 斯干宜王考室也

6. 無羊宜王考牧也

7 節南山家父刺幽王也

8. 正月大夫刺幽王也

9. In the *Shah yueh che leaou* a great officer writes against king Yew

10 In the *Yu woo ching* a great officer writes against king Yew

The rain is what comes down from above, but when ordinances are numerous as the drops of rain, this is not the way to administer government

BOOK V DECADE OF SEAOU MIN

1 In the *Seaou min*, a great officer expresses his condemnation of king Yew

2 In the *Seaou yuen* a great officer expresses his condemnation of king Yew

3 The *Seaou pwan* is directed against king Yew

It was made by the tutor of the king's eldest son

4 The *K'eaou yen* is directed against king Lo

Some great officer, suffering from slanders, made this piece

5 In the *Ho jin sze* the duke of Soo writes against the duke of Paou

The duke of Paou was a high minister of the court, and slandered the duke of Soo, who thereupon made this piece to disown his friendship

6 The *Heang pih* is directed against king Yew

A eunuch, suffering from slanderers, made it

7 The *Kuh fung* is directed against king Yew

Throughout the kingdom manners were degenerated, and the principles of friendship cast aside

8 The *Luh ngo* is directed against king Yew

People and officers were toiled and moiled, and unable to watch over their parents at their end

9 一月之交,人人刺幽上也

10 雨無正,人大刺幽上也

雨,自上下者也,衆多如雨,而非所以爲政也

小旻之作,二之五

1 小旻,人大刺幽上也

2 小宛,人大刺幽上也

3 小弁,刺幽上也

太丁之傅作焉

4 巧言,刺厲上也

人大傷於讒,故作是詩也

5 何人斯,蘇公刺暴公也

暴公爲卿上而譖蘇公焉,故蘇公作是詩以絕之

6 巷伯,刺幽上也

寸人傷於讒,故作是詩也

7 谷風,刺幽上也

人卜俗薄,朋友道絕焉

8 蓼莪,刺幽上也

民人勞苦,孝了不得終養爾

9 The *Tu tung* is directed against the prevailing disorders.

The States of the east were distressed with the service required from them, and had their wealth taken away so that a great officer of T'an made this piece to announce their distress.

10 In the *Sze yueh* a great officer expresses his condemnation of king Yü

The men in office were covetous and rapacious the States were ever producing [new] calamities: ropinings and disorders arose on every side

BOOK VI DECADENCE OF PHU SHAN

1 In the *Pü shan* we have a great officer expressing his condemnation of king Yü

Employment on distant services was not equally distributed. The writer was toiled in discharging the affairs entrusted to him so that he could not nourish his parents.

2 In the *Woo tsang ta kow* a great officer expresses his regret at having advanced mean men to employment.

3 In the *Ssao ming* a great officer expresses his regret that he had taken service in an age of disorder

4 The *Koo chung* is directed against king Yü

5 The *T'oo tsze* is directed against king Yü

The government was vexatious, and the exactions were heavy. Many of the fields and pastures were uncultivated, so that famine prevailed with its attendant misery and death, and the people were scattered about, sacrifices also ceasing to be offered. On account of these things persons thought of ancient times.

6 The *Sin wan shan* is directed against king Yü

9 大東刺亂也

東國困於役而傷於財譚大夫作是詩以告病焉

10 四月大夫刺幽王也

在位貪殘下國構禍怨亂並興焉

北山之什 之六

1 北山大夫刺幽王也

役使不均己勞於從事而不得養其父母焉

2 無將大車大夫悔將小人也

3 小明大夫悔仕於亂世也

4 鼓鐘刺幽王也

5 楚茨刺幽王也

政煩賦重田萊多荒饑饉降喪民卒流亡祭祀不饗故君子思古焉

6 信南山刺幽王也

He was not able to administer his domain as king Ch'ing had done, marking out the smaller and larger divisions of the fields, thus carrying out the work of Yu. On account of this, superior men thought of ancient times.

7 The *Foo teen* is directed against king Yew.

Superior men, grieved by their present experience, thought of ancient times.

8 The *Ta teen* is directed against king Yew.

It tells how the poor and widows could not preserve themselves.

9 The *Chen pe loh e* is directed against king Yew.

The writer thought of the ancient wise kings, who could give dignities and charges to the princes, could reward the good and punish the evil.

10 The *Shang-shang chay hwa* is directed against king Yew.

The emoluments of officers in ancient times descended to their posterity. Mean men were [now] in office, so that slanderers and flatterers advanced together. The race of the worthy were neglected, and the families of meritorious ministers were extinguished.

BOOK VII DECADE OF SANG HOO

1 The *Sang hoo* is directed against king Yew.

The ruler and his ministers, superiors and inferiors [no longer] observed the elegance of propriety in their conduct.

2 The *Yuen yang* is directed against king Yew.

The author was thinking of the ancient, intelligent kings, who deported themselves towards all creatures and things in the right way, and employed them for their own support with moderation.

3 In the *Kwei peen* we have all his ducal relatives censuring king Yew.

不能修成！之業，疆理人卜，以奉禹功，故君了思
占焉

7 甫山，刺幽！也

君了傷今而思占焉

8 人山，刺幽！也

二 矜寡不能自存焉

9 瞻彼洛矣，刺幽！也

思占明！能罰命諸侯，賞善罰忠焉

10 裳裳者華，刺幽！也

占之！仕者世祿，小人在位則讒諂竝進，衆賢者之
類絕功臣之世焉

桑扈之什，一之七

1 桑扈，刺幽！也

君臣！卜！動無禮文焉

2 鴛鴦，刺幽！也

思占明！工，交於萬物有道，自本資有節焉

3 頍弁諸公，刺幽！也

He was tyrannical and oppressive, showing no natural affection, not feasting nor rejoicing the princes of his surname. He effected no harmony by his kindly regard among the nine branches of his kindred, so that they were solitary in peril, and going on to ruin and with reference to this state of things this piece was made.

4. The *Kou k'au* is directed against king Yü

Paou Sze was jealous man without principle were advanced to office. Calumny and cunning were destroying the kingdom, no kindness nor favour descended on the people. The people of Chow longed to get a lady of worth to be a mate for the king and therefore they made this piece.

5. In the *T'ing ying* a great officer censures king Yü

6. In the *Pin che tsoo yen* duke Woo of Wei expresses his condemnation of the times.

King Yü was wildly indifferent to his duties, cultivated the intimacy of mean creatures, drank without measure and the whole kingdom was influenced by him. Rulers and ministers, high and low became sunk in drink and filthy lust. When duke Woo went to the court, he made this piece.

7. The *Yü t'ao* is directed against king Yü

It tells how creatures failed to get the nourishment their nature required, and how the king reeling in Haou was unable to enjoy himself. On this account some superior man thought of the former king Woo.

8. The *T'ao shak* was directed against king Yü

He was insulting and disrespectful to the princes of the States, and when they came to court, he did not confer any tokens of favour on them, as the rules of propriety required. He would often assemble them, but had no faith nor righteousness. Some superior man, seeing those germs of evil, thought of the former times.

9. In the *K'ot kwang* his uncles and cousins censure king Yü

Showing no affection to the nine branches of his kindred, and loving calumniators and glib-tongued talkers, his own flesh and bones resented his conduct, and therefore made this piece.

暴戾無親不能宴樂同姓親睦九族孤危將亡故作是詩也

1. 車轆大夫刺幽王也

褒姒嫉妬無道並進醜巧敗國德澤不加於民周人思得賢女以配君子故作是詩也

2. 青蠅大夫刺幽王也

3. 賓之初筵衛武公刺時也

幽王荒廢嬖近小人飲酒無度天下化之君臣上下沈湎淫液武公既入而作是詩也

4. 魚藻刺幽王也

言萬物失其性王居鎬京將不能以自樂故君子思古之武王焉

5. 采芣刺幽王也

侮慢諸侯諸侯來朝不能錫命以禮數徵會之而無信義君子見微而思古焉

6. 角弓父兄刺幽王也

不親九族而好醜佞骨肉相怨故作是詩也

10 The *Yuh lew* is directed against king Yew

Tyrannical, oppressive, and without natural affection, punishing where punishment was not due, the princes of the States did not wish to attend at court. The piece tells how such a king was not one whose court was to be frequented.

BOOK VIII DECADE OF TOO JIN SZE

1 In the *Too jin sze* the people of Chow censure the want of regularity in the dress [of the times]

Anciently, the leaders of the people never varied in their dress, but, easy and natural, maintained uniformity, and thus presided over the people, who became virtuous, all of them. The writer was grieved that in his day he could see none like the men of old.

2 The *Ts'ae luh* is directed against [the government which produced great] murmuring because of widowhood.

In the time of king Yew, there were many who had to mourn at being left in a state of widowhood.

3 The *Shoo meau* is directed against king Yew.

[The king] was not able to enrich the kingdom with his favours, and his high ministers were not able to discharge duties like those of the earl of Shaou.

4 The *Sih sang* is directed against king Yew.

Mean men were in offices, and superior men were neglected. [The writer] longs to see superior men, whom he would serve with all his heart.

5 The *Pih hwa* is directed against the queen of Yew.

King Yew married a daughter of Shin, and made her his queen, but he afterwards degraded her on getting possession of Paou Sze. In consequence the inferior

10 苑柳刺幽 1 也
暴虐無親而刑罰不中諸侯皆不欲朝 1 者之不可朝事也

都人上之什 二之八

1 都人上，周人刺衣服無常也
占者長民衣服不貳從容有常以齊其民則民德歸焉傷今不復見占人也

2 采綠刺怨曠也
幽十之時多怨曠者也

3 黍苗刺幽十也
不能膏潤人下卿士不能行召伯之職焉

4 隰桑刺幽十也
小人在位君了自野思見君了盡心以事之

5 白華周人刺幽后也
幽十取申女以爲后又得褒姒而黜申后故卜國化

States were influenced by his example. Concubines and their sons took the place of wives and their sons, and the king did nothing to regulate [such a state of things] with reference to which the people of Chow made this ode.

6 In the *Moen max* a small officer was against the [mu il ng] disorder.

The great ministers manifested no kindness of heart, but neglected and forgot the small and the mean, unwilling to supply them with food or drink, with teaching or the means of conveyance. With reference to this, this ode was made.

7 In the *Hoo yeh* a great officer censures king Yêw.

Superiors set the [ancient] rules aside, and would not observe them. Although they had cattle and stalled beasts, and meat cooked and raw they would not employ them. This made the writer think of the men of antiquity who would not in the smallest things neglect the [ancient] usages.

8 In the *Tsun-tsun che shik* we have the inferior States censuring king Yêw.

The Jung and the Teih had rebelled. King and Sen did not acknowledge his authority. On this he ordered a general to lead an expedition to the east. [The States] long distressed with service in the field, made this ode.

9 In the *Tsuen che kua* we have a great officer compassionating [the misery of] the times.

In the time of king Yêw the Jung on the north and the E oo the east made emulous inroads on the Middle kingdom. Armies were called out on every side, and the consequence was famine. Some superior man, compassionating the approach of ruin of the House of Chow and grieved at being involved in it himself, made this piece.

10 In the *Ho ts'ao pu k'iang* we have the inferior States censuring king Yêw.

The wild tribes on every side made emulous inroads in the Middle kingdom there was rebellion the use of weapons never ceased the people were regarded as beasts. Some superior man, sad for such things, made this ode.

之以妾爲妻以孽代宗而王弗能治周人爲之作此詩也

6 繇蠻微臣刺亂也

大臣不用仁心遺忘微賤不肯飭食教戰之故作是詩也

7 瓠葉夫大刺幽王也

上棄禮而不能行雖有牲牢饗餼不肯用也故思古之人不以微薄廢禮焉

8 漸漸之石下國刺幽王也

戎狄叛之荆舒不至乃命將率東征役久病於外故作是詩也

9 苔之華大夫閔時也

幽王之時西戎東夷交侵中國師旅並起因之以饑饉君子閔周室之將亡傷己逢之故作是詩也

10 何草不黃下國刺幽王也

四夷交侵中國皆叛用兵不息視民如禽獸君子憂之故作是詩也

PART III

THE TA YA

BOOK I DECADE OF WAN WANG

1 The *Wān wang* tells how king Wān received the appointment [of Heaven], and founded [the dynasty] of Chow

2 The *Ta ming* tells how king Wān possessed illustrious virtue, and Heaven repeated its appointment to king Woo

3 The *Meen* shows how the rise of king Wān is to be traced to king T'ae

4 The *Yih p'oh* shows how king Wān was able to put [the right] men into office

5 The *Han kuh* shows how [the dignity of the House of Chow] was received from its ancestors

The ancestors of Chow had for generations cultivated the example shown them by How-tseih and duke Lew, and [then] king T'ae and king Ke had all kinds of blessings, and the dignity which they sought, extended anew to them

6 The *Sze chae* shows how it was that king Wān approved himself a sage

7 The *Hwang e* is in praise of [the House of] Chow

Heaven saw that to supersede Yin there was no [House] like Chow, and among its princes who had from age to age cultivated their virtue there was none like king Wān

8 The *Lang t'ae* refers to the first giving of their allegiance by the people to Chow

King Wān had received the appointment [of Heaven], and the people rejoiced in his possession of marvellous virtue, reaching even to birds, beasts, and all living creatures

9 The *Hua woo* refers to the successor of Wān

King Woo was possessed of sagely virtue, received the renewal of Heaven's appointment, and made more illustrious the merit of his father

人雅

文王之什之三

1 文王受命作周也

2 人明，文王有明德，故人復命武王也

3 綿文王之興，本山人也

4 棧樸，文王能官人也

5 早麓，受祖也

周之先祖，世修后稷公劉之業，犬豕不食，申以百福

6 思齊，文王所以聖也

7 卑矣，人周也

人監代殷，莫若周，周世修德，莫若文王

8 靈臺，民始附也

文王受命，而民樂，具有靈德，以及鳥獸昆蟲焉

9 卜武，繼文也

武王有聖德，復受人命，能昭先人之功焉

10 The *Wan wang yue shing* tells how [Wān's] conquests were continued. King Woo enlarged the fame of king Wān, and finished his work of conquest.

BOOK II. DECADE OF SANG MIN

1 The *Sang min* [is intended] to honour the [great] ancestor [of the House of Chow]. How tseih was the son of K'ang Yuen the meritorious work of Wān and Woo commenced from that of How tseih, whom therefore [his descendants] ascended to, appointing him the assessor of Heaven.

2 The *Häng wei* [celebrates] the magnanimity [of the House of Chow]. The House of Chow was animated by magnanimity its benevolence extended even to vegetable life, and thus it was able to harmonize all within the nine grades of its own relationships, and beyond those to do honour and service to the old, nourishing their age, and asking their counsel thus making complete its happiness and dignity.

3 The *Ko tsui* [celebrates] the great peace [that prevailed]. Filled with [the king's] spirits, and satiated with his kindness, men displayed the bearing of officers of a superior character.

4. The *Hoo e* [celebrates] the maintenance of established [statutes]. The sovereign, in a time of great peace, was able to support his fulness and maintain the established statutes. The Spirits of Heaven and Earth, and of his ancestors, reposed and rejoiced in him.

5 The *K'ea loh* is in praise of king Ch'ing.

6 The *K'ing lew* was made by duke K'ang of Shao to caution king Ch'ing. King Ch'ing being about to take the government in hand himself, [the duke] warned him about the business to be done for the people, and presented this ode in praise of duke L'ew's generous devotion to the people.

10. 文王有聲繼伐也
武王能廣文王之聲卒其伐功也

生民之什 一之

1 生民尊祖也
后稷生於姜嫄文武之功起於后稷故推以配天焉

2 行葦忠厚也
周家忠厚仁及草木故能內睦九族外尊事黃耆養老乞言以成其福祿焉

3 既醉太平也
醉酒飽德人有士君子之行焉

4 鳧鷖守成也
太平之君子能持盈守成神祇祖考安樂之也

5 假樂嘉成王也

6 公劉召康公戒成王也

成王將蒞政戒以民事美公劉之厚於民而獻是詩也

7 In the *Hung choh* duke K'ang of Shaou cations king Ching
It tells how great Heaven loves the virtuous, and favours those who go in the right way

8 In the *K'uen o* duke K'ang of Shaou cations king Ch'ing
It tells him how he should seek for men of talents and virtue, and employ good officers

9 In the *Min laou* duke Muh of Shaou reprehends king Le

10 In the *Pan* the earl of Fan reprehends king Le

BOOK III DECADE OF TANG

1 In the *Tang* duke Muh of Shaou gives expression to his grief on account of the great decay of the House of Chow

King Le was without any principle of right procedure, and throughout the kingdom the rules of government and the statutes were being utterly subverted. In consequence of this, [the duke] made this ode

2 The *Yih* was directed by duke Woo of Wei against king Le, with the view also of admonishing himself

3 In the *Sang yew* the earl of Juy reprehends king Le

4 The *Yun han* was made by Jing Shuh to show his admiration of king Seuen.

King Seuen succeeded to the remnant of power left by Le, and was bent on putting away the disorders that prevailed. When the calamity [of drought] occurred, he was afraid, and with bent body set himself to cultivate his conduct, if so he might succeed in securing its removal. The whole kingdom rejoiced at the revival of a true royal transformation, and entered with sympathy into the king's sorrow. With reference to this, [Jing Shuh] made this ode

- 7 洞酌召康公戒成一也
 8 卷阿召康公戒成一也
 9 民勞召穆刺厲一也
 10 板凡伯刺厲一也

蕩之什

- 1 蕩召穆公傷周室大壞也。
 厲十無道，人卜蕩蕩，無綱紀文章，故作是詩也。
 2 抑衛武公刺厲一，亦以自警也。
 3 桑柔芮伯刺厲十也。
 4 雲漢仍叔美宣一也。
 宣十承厲一之烈，內有撥亂之志，遇裁而懼，側身修德，欲銷去之，人卜喜於一化復行，百姓見憂，故作是詩也。

5 The *Sung laon* was made by Yin Keih-foo to show his admiration of king Senen. The kingdom was again reduced to order and [the king] was able to establish new States, and show his affection to the princes, [exemplified in] his rewarding the chief of Shan.

6 The *K'ang kan* was made by Yin Keih-foo to show his admiration of king Senen. Able now to raise up the decaying and to put away disorder [the king] gave charge to the duke of Shaou to reduce to order the wild tribes of the Hwae.

7 The *Ching min* was made by Yin Keih-foo to show his admiration of king Senen.

Through the giving of office to men of worth, and the employment of men of ability the House of Chow had again revived.

8 The *Han yik* was made by Yin Keih-foo to show his admiration of king Senen.

[The king] was [now] able to issue his charges to the princes.

9 The *Chang woo* was made by duke Muh of Shaou to show his admiration of king Senen.

[The king] possessed a constant virtue in which he accomplished his warlike undertakings. [The duke] took occasion from this to speak in the way of admonition.

10 In the *Chen jang* the earl of Fan reprehends king Yëw for the great ruin [he was bringing on].

11 In the *Shaou min*, the earl of Fan reprehends king Yëw for the great ruin [he was bringing on].

Afin means to pity. In pity for the kingdom there was no minister like the duke of Shaou.

- 5 崧高尹吉甫美宣王也
天下復平能建國親諸侯褒賞申伯焉
- 6 烝民尹吉甫美宣王也
任賢使能周室中興焉
- 7 韓奕尹吉甫美宣王也
能錫命諸侯
- 8 江漢尹吉甫美宣王也
能興衰撥亂命召公平淮夷
- 9 常武召穆公美宣王也
有常德以立武事因以爲戒然
- 10 瞻卬凡伯刺幽王大壞也
- 11 召旻凡伯刺幽王大壞也
旻閔也閔天下無如召公之臣也

PART IV

SACRIFICIAL ODES AND PRAISE-SONGS

BOOK I SACRIFICIAL ODES OF CHOW

[1] DECADE OF TS'ING MEAOU

- 1 The *Ts'ing meao* was used in sacrificing to king Wăn
When the duke of Chow had finished the city of Loh, he gave audience to the feudal princes, and led them on to sacrifice to king Wăn
- 2 In *Wei t'een che ming*, we have an announcement to king Wăn of the universal peace [which was secured]
- 3 The *Wei ts'ing* was an accompaniment of the *Seang* dance
- 4 The *Leeh wăn* was used at the accession of king Ch'ing to the government, when the princes assisted him in sacrifice
- 5, The *T'een tsoh* was used in sacrificing to the former kings and dukes [of Chow]
- 6 The *Haou t'een yew ch'ing ming* was used at the border sacrifice to Heaven and Earth
- 7 The *Go tseang* was used in sacrificing to king Wăn in the Hall of light
- 8 The *She mas* was used in a royal progress, as an announcement when the burning pile was kindled to Heaven, and the king looked towards the hills and rivers
- 9 The *Chih king* was used in sacrificing to king Woo
- 10 In the *Sze wăn* How-tseih appears as the correlate of Heaven

頌
周頌四之
清廟之什四之

- 1 清廟祀文王也
周公既成洛邑，朝諸侯，率以祀文王焉
- 2 維人之命，太平告文王也
- 3 維清，奏象舞也
- 4 烈文，成王即政，諸侯助祭也
- 5 人作，祀先王先公也
- 6 昊天有成命，郊祀天地也
- 7 我將，祀文王於明堂也
- 8 時邁，巡守告祭柴望也
- 9 執競，祀武王也
- 10 思文，后稷配人也

[II.] DECADE OF SHIN KUNG

- 1 The *Shin kung* was used when the princes had assisted in sacrifice, and [the king] was dismissing them in the ancestral temple
- 2 The *Shi ho* was used in spring and autumn, when praying for grain to God.
- 3 The *Chin loo* has reference to the visitors, who had come to assist in sacrifice
- 4 The *Fung nee* was used in thanksgivings in autumn and winter
- 5 The *Yew koo* was used when the instruments of music had first been completed, and they were all employed in the ancestral temple
- 6 The *Treen* was used in the first month of spring when a fish was presented, and in summer when a sturgeon was presented.
- 7 The *Yung* was used at the grand sacrifice to the highest ancestor
- 8 The *Tsue hên* was used when the feudal princes were first introduced to the temple of king Woo
- 9 In the *Yew kâ* we have the viscount of Wei, come to court and introduced in the ancestral temple
- 10 The *Woo* was an accompaniment to the woo dance

[III.] DECADE OF MIN YU SHAO-TZE

- 1 In the *Min yu shao-tze* we have the heir king giving audience in the ancestral temple.
- 2 In the *Fung loh* we have the heir king in council in the ancestral temple
- 3 In the *King che* we have all the ministers addressing admonition to the heir king
- 4 In the *Shao pe* we have the heir-king asking for assistance

臣 之 什 四

- 1 臣工諸侯助祭遣於廟也
- 2 噫嘻春夏祈穀于上帝也
- 3 振鷺二王之後來助祭也
- 4 豐年秋冬報也合乎祖也
- 5 有瞽始作樂而合乎祖也
- 6 潛季冬薦魚春獻鮪也
- 7 雖禘大祖也
- 8 載見諸侯始見乎武王廟也
- 9 有客徹子來見祖廟也
- 10 武奏大武也

閔 予 小 之 什 四 一

- 1 閔予小子嗣王朝於廟也
- 2 訪落嗣王謀於廟也
- 3 敬之羣臣進戒嗣王也
- 4 小毖嗣王求助也

5 The *Tsae shoo* was used in praying to the Spirits of the land and of the grain, when the king ploughed the royal field in spring

6 The *Leang sze* is a thanksgiving in the autumn to the Spirits of the land and of the grain

7 The *Sze e* is about the feasting the personators of the dead on [the day of] the repetition of the sacrifice

The scholar Kaou says, 'The personator was of the Lang star'

8 The *Choh* was used in announcing the completion of the Woo dance

It tells how [Woo] observed the ways of his ancestors in nourishing the kingdom

9 The *Hwan* was used in declarations of war in sacrificing to God and to the Father of war

The *Hwan* shows the aim of Woo

10 The *Lae* relates to the great investment with fiefs in the ancestral temple

Lae means to give, referring to the gifts which were conferred on good men

11 The *Pwan* or *Pan* relates to the sacrifices, in a royal progress, to the four mountains, the rivers, and the seas

BOOK II PRAISE-SONGS OF LOO

1 The *Kewng* celebrates the praise of duke He

Duke He observed the rules of Pih-k'in, was economical so as to have sufficient for his expenditure, was generous in his love of the people, was attentive to husbandry and made much of the cultivation of grain, and pastured his horses near the remote borders of the State. On account of these things the people honoured him, and Ke-sun Hing-foo having requested permission from Chow, the historiographer K'ih made this *Sung*-piece

5 載芟春籍田而祈社稷也

6 良耜秋報社稷也

7 絲衣繹賓尸也

高子曰靈星之尸也

8 酌告成人武也

言能酌先祖之道以養人卜也

9 桓講武類禡也

桓武志也

10 賚人封於廟也

賚予也言所以錫予善人也

11 殷巡守而祀四岳河海也

稕頌四之二

1 黜頌僖公也

僖公能遵伯禽之法儉以足用寬以愛民務農重

穀牧了墾野魯人尊之於是乎孫行父請命於周而

穀史克作是頌

2 The *Yü peih* celebrates the praise of duke He, showing how well-ordered was the relation between the ruler and his ministers

3 The *Peas shuay* celebrates the praise of duke He, showing how he repaired the college of the State

4 The *Pai kung* celebrates the praise of duke He, showing how he recovered all the territory of the duke of Chow

BOOK III. SACRIFICIAL ODES OF SHANG

1 The *Na* was used in sacrificing to T'ang the successful.

Between the *viawant* of Wei and duke Tao, the ceremonies and music [of Shang] had fallen into neglect and been lost. Then one Chung k'aon foo got twelve of the sacrificial odes of Shang from the grand music-master of Chow at the head of which he placed the *Na*.

2. The *Lah too* was used in sacrificing to Chung tsung

3 The *Huen shuon* was used in sacrificing to Kaon-tsung

4. The *Ch ang jah* was used in the great sacrifice to the remote ancestor of Shang

5 The *Yin woo* was used in sacrificing to Kaon-tsung

2 有騶頌倍公君臣之有道也

3 泮水頌倍公能修泮宮也

4 閟宮頌倍公能復周公之宇也

商頌四之一

1 那祀成湯也

微子至于戴公其間禮樂廢壞有正考甫者得商頌十二篇於周之大師以那爲首

2 列祖祀中宗也

3 玄鳥祀高宗也

4 長發大禘也

5 殷武祀高宗也

APPENDIX II

A TABLE

OF THE PIECES IN THE SHI CHRONOLOGICALLY ARRANGED

I BELONGING TO THE SHANG DYNASTY

B C 1,765—1,122

Five pieces,—the Sacrificial odes of Shang Of the *Na* (I), the *Leeh too* (II), and the *Ch'ang jah* (IV), the date of the composition is uncertain I think that Ode IV is the oldest, and may have been made any time after B C 1,719

The *Heuen neaou* (III) and the *Yin woo* (V) were made after B C 1,264 Ode V should be referred, probably, to the reign of Te-yih, B C 1,190—1,154

II BELONGING TO THE TIME OF KING WAN

,, 1,184—1,134

Thirty-four or thirty-five pieces These are commonly included in the three hundred and six pieces of the Chow dynasty, but we can only date the commencement of that from the reign of Wān's son, king Woo The composition, or the collection at least, of most of the Odes relating to Wān and his affairs, is attributed to his son Tan, the duke of Chow, and must be referred to the reigns of kings Woo and Ch'ing

,, 1,121 1,076

These pieces embrace

In Part I, all the 11 pieces of Book I —the *Kwan ts'eu*, the *Koh t'an*, the *Keuen urh*, the *Kew nuh*, the *Chung-sze*, the *T'au yaou*, the *T'oo tseu*, the *Fow e*, the *Han kwang*, the *Joo fun*, and the *Lan che che*, and 12, or perhaps 13 pieces, of Book II the *Ts'eah ch'au*, the *Ts'ae fan*, the *Ts'au ch'ung*, the *Ts'ae pin*, the *Häng loo*, the *Kaou yang*, the *Yin k'e lay*, the *P'eaou yew mei*, the *Seaou sing*, the *Yay yew sze heun*, the *Keang yew sze* and the *Tsow yu*, with perhaps also the *Kan t'ang* (V)

In Part II, 8 pieces of Book I —the *Luh ming*, the *Sze mow*, the *Hwang-hwang chay hwa*, the *Fah muk*, the *T'een paou*, the *Ts'ae we*, the *Ch'uh heu*, and the *Te too*

In Part III, 3 pieces of Book I —the *Yih p'oh*, the *Han luh*, and the *Ling t'ae*

III BELONGING TO THE CHOW DYNASTY

[1] Of the time of King Woo

,, 1,121—1,115

In all 8 or 9 pieces, viz

In Part I, Book II, the *Ho pe ming e*, and perhaps the *Kan t'ang*,

In Part II, the *Nan lae* of Book I, the *Pih hwa*, the *Hwa shoo*, and the *Yu le*, of Book II, though the date of these pieces is not certain,

In Part III, the *Meen*, the *Sze chae*, and the *Hwang e*, all in Book I

[11] Of the time of King Ch'ing

,, 1,114 1,076

In all 60 pieces, viz —

In Part I., all the seven pieces of Book XV., the *T'ih yueh*, the *Oh e-heou*, the *Tung shan*, the *P'o foo* the *Fah ko*, the *K'ue yih* and the *Lung poh*. All these are assigned to the duke of Chow in the reign of Ch'ing

In Part II., ten pieces—the *Ohang te* of Book I. the *Yen kung* the *Nan yew k'ue*, the *Sung k'ue* the *Lan shan yew fae* the *Yew e* the *Lah seou*, and the *Ohan loo*, of Book II. the *Tung kung* and the *T'ing-t'ing chay ngo*, of Book III. Of these ten pieces, however Choo Ho thinks that the date of all but the first is uncertain

In Part III., twelve pieces—the *Wan wang* the *Ta ming* the *Hou woo* and the *Wan wang yew shing* of Book I. the *Sung min*, the *Hang wei* the *Ke tny* the *Hoo e* the *Kea loh* the *Lung Lew* the *Heng choh*, and the *K'uen a*, of Book II

In Part IV. thirty-one pieces, viz.—all the pieces of Book I. [i.]—the *T'ing meou*, the *Wei Tsen che ming* the *Wei t'ing* the *Lech wan* the *Tsen loh* the *Hou Tsen yew ching ming* (assigned by Choo Ho to the time of king K'ang) the *Go t'ang* the *Sho mae* (assigned by Choo to the time of king Woo) the *Chih king* (assigned by Choo to the time of king Ch'au), and the *Sze kan*; all the pieces of Book I. [ii.]—the *Shin kung* the *E he* (assigned by Choo to the time of king K'ang), the *Chin loo* the *Fung wen* the *Yew koo*, the *T'uen*, the *lung* (assigned by Choo to the time of king Woo) the *Tsao heen*, the *Yew k'ih* and the *li on* and all the pieces of Book I. [iii.]—the *Min yu seou tee* the *T'ing loh* the *Hung che* the *Seou pe* the *Tsao shoo* the *Leang si* the *Sze e* the *Choh*, the *Huan*, the *Lao*, and the *Pan*

[iv] Of the time of King E (懿王)

B.C. 933—909

Five pieces, all in Part I. Book VIII.—the *Ho ming* the *Seuen*, the *Choo*, the *Tung sang che jih* and the *Tung sang we ming*. All these are supposed to belong to duke Gao of Tse or his times, but Choo Ho considers their date uncertain.

[v] Of the time of king F (夷王)

" 893—878

One piece the *Pih chow* of Part I., Book III., assigned to the time of duke K'ing of Wei but Choo Ho would place it later in the time of king Ping

[vi] Of the time of the above king E or of king Lo

" 893—841

Four pieces, all those of Part I., Book XIII., but Choo considers them to be of uncertain date—the *Kaou Lew* the *Soo hean*, the *Sih yew ch'ang t'oo*, and the *Fai sung*

[vii.] Of the time of king Lo

" 877—841

In all, eleven pieces, viz.—

Two in Part I., Book XII.—the *Yuen k'ue* and the *Tung man che fan*. Choo considers both these as of uncertain date.

Four pieces in Part II.—the *Shih yueh che kraou* (correctly assigned by Choo to the time of king Yew) and the *Yew woo ching* (Choo would also assign a later date to this) in Book IV. the *Seou min*, and the *Seou yuen*, both considered by Choo to be of uncertain date

Five pieces in Part III the *Min laou*, and the *Pan*, of Book II, the *Tang*, the *Yih* (correctly assigned by Choo to the time of king P'ing), and the *Sang yew* of Book III

[viii] Of the period Kung-ho

B C 840 827

One piece, the *Sih tsuh* of Part I, Book X, but Choo considers the date to be uncertain

[ix] Of the time of king Seuen

„ 826—781

Twenty-five pieces, viz

In Part I, five pieces —the *Pih chow* of Book IV, the *Keu lin* of Book XI. (according to Choo uncertain), and the *Hung Min*, the *Tung mun che ch'e*, and the *Tung mun che yang*, of Book XII, all according to Choo uncertain

In Part II, fourteen pieces, viz

In Book III, the *Luh yueh*, the *Ts'ae k'e*, the *Keu lung*, the *Keih jih*, the *Hung yen*, the *T'ing laou* (according to Choo uncertain), the *Meen shvuy* (acc to Choo uncertain), and the *Hoh ming* (acc to Choo uncertain), in Book IV, the *K'e foo*, the *Pih leu*, the *Hwang neaou*, the *Go häng l'e yay*, the *Sze lan*, and the *Woo yang*, all according to Choo of uncertain date

In Part III, six pieces, viz

The *Yun han*, the *Sung laou*, the *Ching min*, the *Han yih*, the *Keang han*, and the *Chang woo*, all in Book III, and all admitted by Choo, but the *Han yih*, of which he considers the date uncertain

[x] Of the time of king Yew

„ 780—770

In all forty-two pieces, viz —

Of Part II 40 pieces —in Book IV, the *Tseeh nan shan*, and the *Chung yueh* (Choo considers the date of this uncertain, but there is some internal evidence for its being of the time of king Yew), in Book V, the *Seaou pwan*, the *K'eaou yen*, the *Ho jin sze*, the *Heang pih*, the *Kuh fung*, the *Luh go*, the *Ta tung*, and the *Sze yueh*, the date of all of which is with Choo uncertain, in Book VI, the *Pih shan*, the *Woo tseang ta leu*, the *Seaou ming*, the *Koo chung*, the *Ts'oo ts'ze*, the *Sin nan shan*, the *Foo teen*, the *Ta teen*, the *Chen pe Loh e*, and the *Shang-shang chay hwa*, of all which Choo demes the assigned date, excepting in the case of the *Koo chung*, in Book VII, the *Sang hoo*, the *Yuen yang*, the *Kwei peen*, the *Keu heah*, the *Ts'ing ying*, the *Pin che tsoo yen*, the *Yu ts'au*, the *Ts'ae shuh*, the *Keoh lung*, and the *Yuh leu*,—but of these Choo allows only the *Pin che tsoo yen* to be capable of determinate reference to the time of Yew, and in Book VIII, the *Too jin sze*, the *Ts'ae luh*, the *Shoo meaou* (referred by Choo to the time of king Seuen), the *Sih sang*, the *Pih lava*, the *Meen man*, the *Hoo yeh*, the *Ts'een tseen che shih*, the *T'eaou che hwa*, and the *Ho ts'au pah hwang*, but Choo only agrees in assigning the *Pih hwa* and the *Ho ts'au puh hwang* to Yew's reign

In Part III, Book III two pieces,—the *Chen jang* and the *Shaou min*

[xi] Of the time of king P'ing

In all 28 pieces, viz —

„ 769—719

In Part I. 1 in Book III.—the *Luh e* 3 in Book V.—the *K'e yeh* the *K'aou p'ean* and the *Shih jin*, but Choo considers the date of the *K'aou p'ean* to be uncertain 6 in Book VI.,—the *Shoo lo*, the *Keen-tze yu yih*, the *Keen-tze yang-yang* the *Yang che shway* the *Chung kuh yow t'uy* and the *Koh lay* of which Choo agrees in the assignment of one only the *Yang che shway* 7 in Book VII.—the *Tze e*, the *Tzeang chung-tze*, the *Shuh yu teen*, the *Tu shuh yu teen*, the *Kaou k'ew* the *Tsun ta loo* and the *Yow yueh ho ming* of which Choo allows the assignment of the *Tze e*, the *Shuh yu teen*, and the *Tu shuh yu teen* 7 in Book X.,—the *Shan yow choo* the *Yang che shway* the *Tzeou leou*, the *Chow moe* the *Te too*, the *Kaou Lee* and the *Paou yu*, of which Choo agrees in the assignment only of the *Yang che shway* and the *Tzeou leou* 4 in Book XI.—the *Sze t'eeh*, the *Seou yang* the *Keen koo*, and the *Chung nan*, Choo allow only the *Seou yang*

[xii.] In the reign of king Ping or king Hwan

no 769—696

Seven pieces, all of Part I., Book IX. and all according to Choo of uncertain date—the *Koh Lou*, the *Hwan tzeu joo* the *Yuan yow t'aou*, the *Chih hoo*, the *Shih moe che leen*, the *Fuh fan*, and the *Shih shoo*

[xiii.] In the reign of king Hwan

" 718—696

Thirty two pieces, all of Part I., viz.—

17 in Book III.—the *Yen yen*, the *Jih yueh*, the *Chung fung* the *Keih koo*, the *K'as fung* the *Houng che*, the *P'aou yow loo yeh*, the *Kuh fung* the *Shih too*, the *Maou leow* the *Keen ha*, the *T'zouen shway* the *Pih mun*, the *Pih fung* the *Tsing nou*, the *Sin t'ae*, and the *Urh tze shing chow* of which Choo allows only the date assigned to the *Yen yen*, the *Jih yueh*, the *Chung fung* and the *Keih koo* 4 in Book IV.—the *T'zoung yow tze*, the *Keen-tze koo leou*, the *Sang chung* and the *Shun che pun pun*, in regard to all of which but the *Sang chung* Choo considers 5 in Book V the *Ming* the *Chuh kan*, the *Hwan lan*, the *Pih ha*, and the *Yow koo*, all acc. to Choo of uncertain date 3 in Book VI.,—the *T'oo yuen*, the *T'as koh*, and the *Ta koo*, also of uncertain date with Choo 2 in Book VII.,—the *Yow nou t'ung koo*, and the *Keen shang* with him uncertain and 1 in Book XII.—the *Moo mun*, whose date Choo in the same way does not think can be determined

[xiv.] Of the time of king Ohwang

" 695—681

Fifteen pieces, all in Part I., viz.—

1 in Book VI.,—the *K'ew chung yow ma*, with Choo uncertain 8 in Book VII., all with Choo uncertain,—the *Shan yow foo soo*, the *T'oh ha*, the *Keou t'ung* the *Fung* the *Tung mun che shen*, the *Fung yu*, the *Tze k'in*, and the *Yang che shway* and 6 in Book VIII. the date and occasion of the 2d and 3d of which only are deemed uncertain by Choo—the *Nan shan*, the *Foo tzeu*, the *Loo ling* the *Pe kow* the *Tzeo l'cu*, and the *H' tzeu*

[xv.] Of the time of king Le (釐王).

" 680—676

Five pieces, all in Part I. viz.—

3 in Book VII, all with Choo uncertain,—the *Ch'uh k'e tung mun*, the *Yay yew man ts'aou*, and the *Tsin wei*, 2 in Book X, the date assigned to the former of which is admitted by Choo, the *Woo e*, and the *Yew te che too*

[xvi] Of the time of king Hwuy n c 675—651.

Twelve pieces, all in Part I, viz

5 in Book IV, all admitted by Choo, the *Ting che fang chung*, the *Te tung*, the *Seang shoo*, the *Kan maou*, and the *Tsac ch'e*, 1 in Book V, with Choo uncertain, the *Muh kwa*, 1 in Book VII, admitted by Choo, the *Ts'ing jin*, 2 in Book X, with Choo uncertain, the *Koh sang* and the *Ts'ae lung*, 2 in Book XII, with Choo uncertain, the *Fang yew ts'eh ch'aou*, and the *Yueh ch'uh*, and 1 in Book XIV, also with Choo uncertain,—the *Fow yew*

[xvii] Of the time of king Seang „ 650—618

In all thirteen pieces, of which 9 are in Part I, viz

1 in Book V, admitted by Choo,—the *Ho kwang*, 5 in Book XI, of which Choo admits only the first and fourth, the *Hwang neaou*, the *Shun-fung*, the *Woo e*, the *Wei yang*, and the *K'een yu*, 3 in Book XIV, of which Choo accepts only the first, the *Hou-jin*, the *She-hew*, and the *Hea ts'een*

In Part IV, the 4 pieces of Book II, in the occasion assigned for the first and last of which Choo agrees,—the *Keung*, the *Yew peih*, the *Pwan-shwuy*, and the *Pei lung*

[xviii] Of the time of king Ting „ 605—585

Two pieces in Part I, viz

the *Choo lu*, admitted by Choo, and the *Ts'ih p'o* in Book XII

The K'ang-he editors say

'The dates of the composition of the odes it was found difficult to examine thoroughly after the fires of Ts'in, and so we find them variously assigned by the writers of the Han, T'ang, and other dynasties

'But the old Preface made its appearance along with the text of the Poems, and Maou, Ch'ing, and K'ung Ying-tah maintained and defended the dates assigned in it, to which there belongs what authority may be derived from its antiquity

'When Choo He took the She in hand, the text of the poems was considered by him to afford the only evidence of their occasion and date, and where there was nothing decisive in it, and no evidence afforded by other classical Books, he pronounced these points uncertain,—thus deciding according to the exercise of his own reason on the several pieces

'Gow-yang Sew followed the introductory notices of Ch'ing, but disputed and reasoned on the subject at the same time Heu K'een, and Lew Kin followed the authority of Choo, now and then slightly differing from him

'In the Ming dynasty appeared the "Old meanings of the text of the She," chronologically arranged by Ho K'ae, adducing abundance of testimonies, but with many erroneous views We have in this Work collected the old assignments of the Preface, supported by Maou, Ch'ing, and K'ung, and given due place to the decisions of Choo The opinions of others we have preserved, but have not entered on any discussion of them'

APPENDIX III

SPECIMENS OF HAN YING'S ILLUSTRATIONS OF THE SHE.

1 When Ts'ing-tse held office in Ken, he received [only] three *ping* of grain. At that time [any amount of] salary was of importance to him, and he thought but little of himself. After his parents were dead, Ts'ao would have met him and made him its chief minister, and Ts'ao and Tan would have given him their highest honours, [but he declined their proffers]. At that time he wished to maintain the dignity of his person, and cared but little for salary. With him who keeps his precious jewel in his bosom, and allows his State to be led astray, we cannot speak of benevolence. With him who is in distress himself, and allows his parents also to be in straits, we cannot speak of filial duty. He who has to travel far under a heavy load rests without careful selection of the place, and he whose family is poor and whose parents are old, accepts service without selecting his office. Therefore a superior man may hurry forward, when an opportunity presents, in a short garment of haircloth, under the urgency of necessity. I have said that, when one takes office without meeting with the proper time for it, he will discharge its duties, while pressed in his mind by his own anxieties, and will fulfil any commission, though his counsels are not followed—all and simply because of poverty. The ode (L. n. XI. 1) says—

Day and night are we about the prince's [business]
Our lot is not like theirs.

2 The lady in the *Hsiang loo* was engaged to be married, but she had not yet gone [from her parents' house]. While she saw a single thing incomplete, a single rule of propriety uncomplied with, she would maintain her purity and the chastity of principle, and would rather die than go [to the gentleman's house]. The superior man considered that she possessed the right view of woman's duty, and therefore he exhibited her case and handed it down, and set forth her praise in song to prevent [men] from urging requirements contrary to right, and [women] from walking in the way of defilement. The ode (L. n. VI. 3) says—

Though you have forced me to trial,
Still I will not follow you.

而 上 其 孝 仕 事 夜 不 道 道
祿 以 迷 語 而 任 夙 物 婦 汙
其 迎 而 與 官 仕 曰 一 得 防
重 晉 寶 可 擇 而 詩 見 爲 求
子 尹 其 不 時 也 也 以 之
曾 令 懷 者 逢 故 往 子 道
時 以 祿 親 老 才 焉 未 君 無
之 迎 其 甘 親 云 貧 而 往 絕 從
是 楚 輕 約 貧 傳 謀 矣 然 不 以 爾
方 桴 而 而 家 急 其 嫁 守 耿 亦
秉 以 身 身 息 爲 入 許 理 而 訟
三 迎 其 其 而 務 不 人 貞 揚 我
粟 齊 重 窘 地 富 而 之 節 之 速
得 後 子 仁 擇 時 使 之 人 貞 揚 我
莒 之 曾 語 才 趙 之 同 露 守 傳 離
於 沒 時 與 者 褐 爲 才 行 備 而 曰
仕 親 之 可 遠 矯 慮 命 夫 才 舉 詩
子 身 是 才 道 子 其 實 曰 禮 故 乎
曾 其 方 者 重 君 敦 公 傳 一 宜 行
輕 卿 國 任 故 而 在 具 之

3 Want of virtue proceeding to the neglecting of one's parents, want of loyalty proceeding to rebellion against one's rulers, want of truthfulness proceeding to the deceiving of one's friends —these three extreme cases are visited by sage kings with death, and there is no forgiveness for them The ode (I iv VIII 1) says

'If a man have no proper demeanour,
What should he do but die?'

4 King invaded Ch'in, the west gate of whose capital was injured The conquerors employed some of the people who had surrendered to repair it, and Confucius passed by, [while they were engaged in the work], without bowing forward to the cross-bar of his carriage Tsze-kung, who was holding the reins, said, 'The rules require that, when you pass three men, you should descend, and to two men you should bow forward to the cross-bar of the carriage Here there is a multitude at work repairing the gate,—how is it that you, Sir, did not bow forward to them?' Confucius replied, 'When one's State is perishing, not to know the danger shows a want of wisdom To know the danger and not to struggle for the State shows a want of loyalty To allow it to perish without dying for it shows a want of valour Numerous as the repairers of the gate are, they could not display one of these virtues, and therefore I did not bow to them' The ode (I iii I 4) says

'My anxious heart is full of trouble,
And I am hated by the crowd of mean creatures'

A multitude of mean men are not worth showing politeness to!

5 King Chwang of Ts'oo returning late one day from his morning audience of his ministers, Fan Ke descended from the hall to meet him, and said, 'How late you are! Do you not feel hungry and tired?' The king replied, 'To-day I was listening to words of loyalty and worth, and did not think about being hungry or tired' Fan Ke said, 'Who was this man of loyalty and worth whom you speak of? A visitor from one of the States? Or an officer of the Middle State?' 'It was my chief minister Shin,' said the king, upon which the lady put her hand upon her mouth and smiled 'What are you smiling at?' asked the king, and she replied, 'It has been my privilege to wait on your majesty when bathing and washing your head,

3 傳曰，不仁之令，忽其親，不忠之令，信其君，不信之令，欺其友，此三者，聖王之所殺而不赦也，詩曰，人而無儀，不死何爲。

4 荆伐陳，陳西門壞，因其降民使脩之，孔子過而不式，了貞執轡而問曰，禮過一人則下，二人則式，今陳之脩門者衆矣，夫了不爲式，何也，孔子曰，國亡而弗知，不智也，知而不爭，非忠也，亡而不死，非勇也，脩門者雖衆，不能行一於此，吾故弗式也，詩曰，憂心悄悄，愠士羣小，小人成羣，何足禮哉。

5 楚莊王聽朝罷晏，樊姬下堂而迎之，曰，何罷之晏也，得無饑倦乎，莊王曰，今日聽忠賢之言，不知饑倦也，樊姬曰，王之所謂忠賢者，諸侯之客歟，中國之臣歟，莊王曰，則沈令尹也，樊姬掩口而笑，王曰，姬之所笑何

to hold your napkin and comb, and to arrange your coverlet and mat, for eleven years. Yet I have not neglected to send men all about to Lêng and Ch'ing to search for beautiful ladies to present to you as companions. There are ten of the same rank as myself, and two who are more worthy than I. It was not that I did not wish to monopolize your favour, but I did not dare with a selfish desire to keep other beauties in the background, and I wished that you should have many of them about you and be happy. Now Shin has been chief minister of Ts'oo for several years, and I have not yet heard of his advancing any man of worth, or dismissing any of a different character—how should he be regarded as loyal and worthy?

Next morning the king related her words to the chief minister who immediately left his place, and brought forward Sun Shuh-gaou. Shuh-gaou had the administration of Ts'oo for only three years, when that State obtained the presidency of all the others. The historiographer of it took his pencil, and wrote on his tablets that the presidency of Ts'oo was due to Fan Ke.

The words of the ode (I. iv. X. 4)

The hundred plans you think of
Are not equal to the course which I take,

might have been used of Fan Ke.

6 Mêng Shang kuan asked to become a pupil of Min-tszu, and sent a carriage to meet [and bring him to his house]. Min-tszu, however said, In the Lo, men are required to come to learn (Lo Ko I. 12). If one get a teacher to go and teach him, he will not be able to learn. According to the Lo, if I go to teach you, I shall not be able to influence you. You may say that, [if I do not go] you cannot learn; but I say that, [if I do go], I cannot teach with effect. Upon this Mêng Shang kuan said, I respectfully receive your orders. Next day he went without his robes and begged to receive instruction. The ode (IV. i. [iii.] III.) says—

Let there be daily progress and monthly advance.

7 Although a word be sharp, without [the frequent use of] the grindstone, it will not cut, though a man's natural abilities be excellent, without learning he will

也姬曰姜得於王向湯沐執巾櫛振衽席十有一年
矣然姜未嘗才遣人賢梁鄭之問求美而進之於王
也與姜同列者十人賢梁鄭之問求美而進之於王
龍哉不私願蔽見姬之而詩曰百爾所思不如我所
焚莊王叔敖治樊姬之學而臣請受業詩曰日就月將
焚姬之學謂不能教者明利不厲不斷材雖美才學不高雖有旨酒嘉
來君曰敬
有君曰敬
禮君曰敬
化君曰敬
於是孟嘗
日就月將
迎則不能
往教者日
往教者日
車禮不能
使禮不能
子所謂受
於學臣請
學而臣請
請師者也
致學明利
君致學明
嘗教者明
孟嘗教者
學謂不能
命矣

not rise high. The spirits may be good and the viands admirable, but, till you taste them, you do not know their flavour, principles may be good, but until you have learned them, you do not know their value. Hence it is by learning that a man knows his deficiencies, and by teaching that he knows his want of thoroughness. Let him be ashamed of his deficiencies and exert himself, let him use all helps to enlarge his knowledge till he is thorough in it. Looking at the thing in this way, we see that teaching and learning help, one the other, to distinction. Tsze-hua having asked about one of the odes, when he was told one thing, he knew a second from it, on which Confucius said, 'It is Shang who can bring out my meaning. Now I can begin to talk about the odes with him (Ana. III. viii)' Confucius distinguished that heroic disciple, and his sagely virtue was complete. The scholar enjoys the light of the master and his virtue is displayed. The ode says

'Let there be daily progress and monthly advance.'

8 Confucius was looking about in the ancestral temple of Chow, when he came upon a vessel [which was hanging] unevenly [in a frame]. He asked the keeper of the temple what it was, and was told that it was the vessel of the festive board. 'I have heard,' said he, 'that this vessel topples over when full, hangs unevenly when empty, and is perfectly straight when half full,—is it so?' 'It is so,' replied the keeper, and Confucius then made Tsze-loo bring water to try it. When filled, it toppled over, when half-filled, it hung straight, when emptied, it fell to one side. Confucius looked surprised, and sighed. 'Ah!' said he, 'when was there anything or anyone full that did not topple over?' Tsze-loo asked whether there was any way to deal with such fulness, and Confucius said, 'The way to deal with fulness is to repress and diminish it.' 'And is there any way to diminish it?' asked the other. Confucius said, 'When one's virtue is superabundant, let it be kept with reverence, when one's lands are extensive, let them be kept with economy, when one's place is honourable and his emoluments large, let them be kept with humility, when one's men are numerous and his weapons strong, let them be kept with apprehension, when one's natural abilities are extraordinarily great, let them be kept with stupidity, when one's acquirements are extensive and his memory great, let them be kept

殺不嘗不知其旨，雖有善道，不學不達其功，故學然
後知不足，教然後知，不究不足，故自愧而勉，不究故
盡師而熟，由此觀之，則教學相長也。了夏問詩，學而
知一，孔了曰：起子者，商也，始可與言詩已矣。孔了賢
子矣，傑而聖德備，弟了被光景而德彰。詩曰：日就月

8 孔了觀於周廟，有欽器焉。孔了問於守廟者曰：此
謂何器也？對曰：此蓋爲宥座之器。孔了曰：聞宥座器，
滿則覆，虛則欹，中則正。有之乎？對曰：然。孔了使了路取
水，試之，滿而覆，虛而欹，中則正。抑而損之，了路曰：敢問持滿有道乎？孔了曰：德
滿而損之，裕者，守之以卑，人衆兵強者，守之以畏，聰明睿智者，守之

with shallowness. This is what I mean by repressing and diminishing fulness. The ode (IV in III 3) says —

T'ang was not slow to descend,
And his wisdom and virtue daily advanced

9 K'eh made a lake of spirits in which he could sail a boat, while the dregs of the grain formed a mound from which one could see to a distance of ten *li* and there were 3,000 men who came and drank like so many oxen. Kwan Lung sung came to remonstrate with him, saying The ancient sovereigns trod the paths of propriety and righteousness, loved the people and used their wealth with economy and so the kingdom was tranquil, and they themselves were long lived. Now you use your wealth as if it were inexhaustible, and you put men to death as if you could not do it fast enough — if you do not change, the judgment of Heaven is sure to descend, and your ruin must [shortly] arrive. I pray your Majesty to change. With this he stood up, and did not offer the usual homage. K'eh threw him into prison, and then put him to death. When superior men heard of it, they said that it was the decree of Heaven. The ode (II v IV 1) says —

The terrors of Heaven are very excessive
But indeed I have committed no offence.

10 The four seasons under the sky spring summer autumn, and winter wind, rain, hearfrost, and dew all convey lessons of instruction. Where there is clear intelligence in the person, the influence and will are like those of a Spirit. When what is desirable is about to come, the indications of it are sure to precede [as when] heaven is sending down seasonable rain, the hills and streams send forth clouds. The ode (III, III V 1) says —

Grandly lofty are the mountains,
With their large masses reaching to the heavens,
From these mountains was sent down a Spirit,
Who gave birth to the princes of Foo and Shun.
Foo and Shun,
Are the support of Chow
Screens to all the States,
Diffusing [their influence] over the four quarters of the kingdom.

以愚博聞強記者守之以淺夫是之謂抑而損之詩
曰湯降才足聖敬日躋
樂爲酒池可以運舟糟丘足以望十里而牛飲者三
千九百八十一人關龍逢進諫曰古之人君身行禮義愛民節財故
國安而身壽今君用財若無窮殺人若恐弗勝君若弗
革天殃必降而誅必至矣君其革之立而不及則樂囚
而殺之君子聞之曰天之命矣詩曰昊天大憯予懷
無辜

10 天下四時春夏秋冬風雨霜露無非教也清明在
躬氣志如神嗜欲將至有聞必先降時雨山川出雲
詩曰嵩高維嶽峻極于天維嶽降神生甫及申維申
及甫維周之翰四國于藩四方于宜此文武之德也

This was the virtue of Wün and Woo. The elevation of the kings who founded the three dynasties was precoded by their excellent fame. The ode (III in VIII. 6) says —

‘Very intelligent is the son of Heaven,
His good fame is without end
He shall display his civil virtues,
Till they permeate all quarters of the kingdom.’

This was the virtue of king T’ao

11 King Seuen of Ts’e said to T’con Kwo, ‘I have heard that the learned enjoin mourning for a parent three years, which is most important, the ruler or a parent? Kwo replied, ‘The ruler, I apprehend, is not so important as a parent?’ ‘How then,’ asked the king angrily, ‘does a man leave his parents to serve his ruler?’ ‘If it were not for the ruler’s land,’ was the reply, ‘he would have nowhere to place his parents, nor without the ruler’s pay could he support them, nor without his rank could he honour and distinguish them. All that is received from the ruler is that it may be devoted to our parents.’ The king looked disquieted, and gave no reply. The ode (II : II 3) says —

‘The king’s business was not to be slackly performed,
And I had not leisure to nourish my father.’

12 Formerly, when Tsze-han, the minister of Works, was acting as premier in Sung, he said to his ruler, ‘The security or danger of a State, and the order or disorder of the people, depend on the doings of the ruler. Now rank, emolument, rewards, and gifts, are what all men love, do you take the management of them. Executions and punishments are what the people hate, let me undertake them.’ ‘Good,’ said the king, ‘I shall receive the praise of the one department, and you will incur the odium of the other. I know that I shall not be laughed at by the other princes.’ But when it was known in the State that the power of death and punishment was entirely in the hands of Tsze-han, the great officers paid their court to him, and the people stood in awe of him. Before a round year had expired, Tsze-han proceeded to put away his ruler, and monopolize the whole of the government. Therefore

代之主也,必先其令名,詩曰,明明人了,令聞不已,欠其文德,洽此四國,此人王之德也. The whole of this passage is also found in the Le Ke, XXIX, 8, 9

11 齊宣王謂田過曰,古聞儒者親喪,年君與父孰重,過對曰,殆不如父重,王忿然曰,曷爲王去親而事君,對曰,非君之土地,無以處王親,非君之祿,無以養吾親,非君之爵,無以尊顯王親,受之於君,致之於親,凡事君以爲親也,宣王愜然無以應之,詩曰,王事靡盬,不遑將父,昔者司城子罕相宋,謂宋君曰,人國家之安危,百姓之治亂,在君之行,夫爵祿賞賜,舉人之所好也,君自行之,殺戮刑罰,民之所惡也,臣請富之,君曰,善,寡人之刑,專在了罕也,人臣親之,百姓畏之,居不期年,了

Leou tsze sawl, Fish ought not to be taken from the deep; the sharp instruments of a State should not be given to any one. The ode (II. iv. IX. 5) says—

Why do you call us to *shohu*,
Without coming and consulting with us?

18 [A part of] mount Leang having fallen down, the marquis of Tsin summoned the great officer Pih-tsung [to court]. On his way he met a man pushing a barrow along who insisted on keeping the road fronting his inside horses. Pih-tsung made the spearman on his right get down to use his whip to the man who said, Is it not a long journey on which you are hurrying? Is it right for you to proceed without knowing the business? Pih-tsung with joy asked him where he was from and when the man said he was from K'ang he further asked him what news he had. Mount Leang has fallen and the course of the Ho is stopped up. For three days its stream has not flowed and it is on this account that you have been summoned.

What is to be done? asked the officer and the man replied, The hill is Heaven's, and Heaven has made it fall the Ho is Heaven's, and Heaven has stopped its flow;—what can Pih-tsung do in the case? Pih-tsung then privately questioned him, and he said, Let the marquis lead forth all his officers let them weep over the calamity in mourning garments and thereafter let him offer a sacrifice, and the *Ho* will resume its flow. The man then declined to tell his surname and name; and when Pih-tsung arrived at the court, and the marquis asked him [what was to be done] he replied in the man's words. On this the marquis in mourning robes led forth all his officers to weep over the calamity and then offered a sacrifice, whereupon the river resumed its flow. When the marquis asked Pih-tsung how he knew what was to be done, he did not tell that he had learned it from the man with the barrow but pretended that he knew it of himself. When Confucius heard of the affair he said, Pih-tsung we may believe, will have no posterity stealing in such a way the credit that was due to another man. The ode (III. iii. III. 7) says—

Heaven is sending down death and disorder
And has put an end to our king

Another ode (IV. [I.] VII.) says—

Revere the majesty of Heaven,
And thus procure its favour

罕遂去宋君而專其政故老子曰魚不可脫於淵國之利器不可以示人詩曰胡爲我作不卽我謀.—Han must have taken the words of the ode here in some peculiar meaning of his own; but I cannot make any translation out of them to suit his illustrative story.

18 梁山崩晉君召大夫伯宗道達聲者以其聲服共道伯宗使右下欲鞭之聲者曰君趙道豈才遠矣不知事而行可乎伯宗喜問其居曰絳人也伯宗曰子亦有聞乎曰梁山崩壅河頓三日不流是以召子伯宗曰如之何曰天有山天崩之天有河天壅之伯宗將如之何伯宗私問之曰君其率羣臣素服而哭之旣而祠焉河斯流矣伯宗問其姓名弗告伯宗到君問伯宗以其言對於是君素服率羣臣而哭之旣而祠焉河斯流矣君問伯宗何以知之伯宗不言受聲者詐以

16 King Chwang of Ts'oo sent a messenger with a hundred catties of gold to invite Pih-kwoh to his court. Pih kwoh said, I have none who attends to the basket and broom for me let me go in and consult her. He then [entered her apartment] and said to his wife, Ts'oo is wishing me to become its chief minister. If to-day I accept the office, I shall at once have my carriage and four with ranks of attendants, and my food will be spread before me over a space of ten cubits square—what do you say to it? His wife replied, You have hitherto made your living by weaving sandals. You live on congee and wear straw shoes, with none to make you afraid or anxious—simply because you undertake no responsibilities of management. If now you had your carriage and four with ranks of attendants, you could rest only in a space sufficient for your two knees and if you had your food spread before you over ten cubits square, you could enjoy only one piece of meat. Will it be wise for that space for your knees, and the taste of that piece of flesh to plunge yourself into all the anxieties of the kingdom of Ts'oo? Upon this he declined the invitation, and along with his wife left Ts'oo. The ode (I. xii. IV. 3) says—

That admirable, virtuous lady
Can respond to you in conversation.

The above sixteen paragraphs, taken very much at random are sufficient to give the reader an idea of Han Ying's method in his *Illustrations of the Shih*. Whatever we may have lost through the perishing of his other works, we have not gained anything by the preservation of this, towards the understanding of the odes. The editors of the catalogue of the imperial library under the present dynasty in the conclusion of their notice of it, quote with approval the judgment of Wang Shu-chung of the Ming dynasty that Han quotes the odes to illustrate his narratives, and does not give his narratives to illustrate the meaning of the odes.

16 楚莊王使使齎金百斤聘北郭先生先生曰臣有箕帚之使願入計之即謂婦人曰弗欲以我爲相今日相即結駟列騎食方丈於前如何婦人曰夫子以織屨爲食食粥雞股無怵惕與憂者何哉與物無治也今如結駟列騎所安不過容膝食方丈於前所甘不過一肉以容膝之安一肉之味而殉楚國之憂其可乎於是遂不應聘與婦去之詩曰彼美淑姬可與晤言

CHAPTER III.

THE PROSODY OF THE SHE, THE ANCIENT PRONUNCIATION
OF THE CHARACTERS, AND THE POETICAL
VALUE OF THE ODES

APPENDIX ON THE VARIOUS MEASURES IN WHICH THE
CHINESE HAVE ATTEMPTED POETRY

SECTION I

THE PROSODY OF THE SHE

1. The reader of the Book of Poetry is at once struck by the brevity of the lines, and by the fact that nearly all the pieces in the collection are composed in rhyme. Under these two heads of the metre and the rhyme may be comprehended nearly all that is necessary to be said on the prosody of the She.

2 All the earliest attempts of the Chinese at poetical composition appear to have been of the same form, in lines consisting of four words, forming, from the nature of the language, four syllables. In the Book of History, II iv 11, we have three brief snatches of song by Shun and his minister Kaou-yaou, which may afford an illustration of this measure, and some of the paragraphs in 'The Songs of the five Sons,' III iii, are constructed after the same model.² The pieces of ancient songs and odes, appended to Chapter I of these prolegomena, may also be referred to. Wherever there is any marked deviation in them from this type, the genuineness of the composition, as a relic of antiquity, becomes liable to suspicion.

¹ 股肱喜哉, 元首起哉, 百工熙哉, with the two rejoinders of Kaou-yaou. The marquis D' Hervey-Saint-Denys, in his 'Poesies de l'Époque des Thang,' Introduction, pp 59, 60, falls into error in saying that it is the particle *tsae* (哉) which forms the rhyme in these triplets. The rhyme is on the penultimate characters 明, in the first line of the second triplet, was anciently pronounced *mang*. So we find it throughout the She, with one exception where it is made to rhyme with 人. It is to be observed also that the first line of the third triplet consists of 5 characters.

² See particularly parr 6, 7, and 9

3 But though the line of four words is the normal measure of the She, it is by no means invariably adhered to. We have in one ode, according to the judgment of several scholars, a line of only one word in each of its stanzas.³ Lines of two, of three, of five, of six, of seven, and even of eight words, occasionally occur.⁴ When the poet once violates the usual law of the metre, he often continues his innovation for two or three lines, and then relapses into the ordinary form. He is evidently aware of his deviations from that, and the stanzas where they occur will be found in general to be symmetrically constructed and balanced. So far as my own perception of melody in numbers is concerned, I could wish that the line of four characters were more frequently departed from.⁵

4 The pieces, as printed, appear divided into stanzas,—and properly so, though the Han scholars say that such division was first made by Maou Chang. He did his work well, guided mainly by the rhyme, and by the character of the piece as narrative, allusive, or metaphorical. The very few cases in which a different division from his is now followed have been pointed out in the body of the volume.

In most pieces the stanzas are of uniform length, and are very frequently quatrains, but the writers allowed themselves quite as much liberty in the length of the stanza as in that of the line. Stanzas of two lines are very rare, but I viii VIII is an example of

3 I vii. L. The second line in each stanza, as printed in the body of this volume, consists of six characters (敝子又改爲兮 &c.). Many scholars make the first word in each of the three lines (敝敝還) to stand as a line by itself, but it seems to me that one character can hardly sustain the place of a whole line. The ode in question, it may be observed, is generally irregular in its construction. The 1st and 3d lines in each quatrain consist of 5 characters; the second, as I have printed it, contains 6, and the 4th, 7. 4 Lines of two characters occur in the first three stanzas of II. II. III., and in IV. I. [1] III. Lines of three characters occur in I. I. V. consisting of three quatrains, where all the lines are thus formed but the third; in I. III. VIII. and in IV. II. II. Five characters occur in the 2d and 3d stanzas of I. II. VI., and in both stanzas of I. III. XI. Six characters occur in I. I. III., stanzas 2, 3, 4, 5, and in the last lines of all the stanzas of II. II. V. seven in I. I. IV. stanza 1, 2, 3, 4, 5; and eight in II. IV. IX. 8, 1, 8.

5 Take for instance:— 1—3 of II. II. III. —

1	魚麗于鰓	鱣鱣	君子有酒	旨且多
2	魚麗于鰓	魴魴	君子有酒	多且旨
3	魚麗于鰓	鰪鰪	君子有酒	旨且有

or stanzas 1 and 2 of IV. II. II. —

1	有騶有騶	騶彼乘黃	夙夜在公	在公明明
	振振鷩鷩	鷩于下	鼓咽咽	醉言舞
2	有騶有騶	騶彼乘牡	夙夜在公	在公飲酒
	振振鷩鷩	鷩于飛	鼓咽咽	醉言歸

an ode made up of them, and in II ii III there are three such stanzas following three quatrains. Triplets are also rare; but we have odes made up of them, as I i XI, ii V and XIV, vi VIII; and others where triplets are intermixed with stanzas of other lengths, as I ii VI and XII, vii XIV, xv VI. Stanzas of five lines are rare, but they do occur, forming the structure of whole odes, as I ii X and XI, vii III, and III i X, and intermixed with others, as iii II iv V. Stanzas of six lines, of eight, of ten, and of twelve are frequently met with. II vii VI is made up of stanzas of fourteen lines each, and in IV ii IV. we find stanzas of as many as sixteen and seventeen. Stanzas of seven lines, as in I ii III, iv I, IV and VI, of nine lines, as in I ix VI, and x VI, and of eleven lines as I xv I, in all the stanzas but one, are all unusual. Generally speaking, stanzas with an even number of lines greatly outnumber those with an odd

As instances of odes where stanzas of different lengths are mixed together, I may refer to II iv V, where we have one of 7 lines, four of 5, then one of 7, one of 5, and two of 7, to the 7th ode of the same Book, consisting of four stanzas of 8 lines and four of 4, and to II v VI, where there are three stanzas of 4 lines, then one of 5, one of 8, and one of 6. In III i II stanzas of 6 and 8 lines alternate, and in III ii VIII we have first six stanzas of 5 lines, and then four of 6. Other arrangements the reader can notice for himself. No laws can be laid down upon the subject. I have drawn no illustrations in this paragraph from the sacrificial odes, which are distinguished by various peculiarities of structure, both in regard to rhyme and stanzaic arrangement.

5 The manner in which the rhymes are disposed has received much attention from the Chinese themselves. Postponing to the next section any discussion as to the number and exactness of the rhymes, I will here content myself with a description of the principal rules observed in their arrangement, drawing my materials mainly from Keang Yung's 'Adjustment of ancient Rhymes'⁶

[1] The first case is that where lines rhyme in succession⁷. We have an instance of two lines so rhyming in I i I 1, II 1, 2, of three lines, in I i II 3, II 2 4, of four lines, in I i II 2, II 1 4,

⁶ 葵源江永占韻標準 Keang Yung, styled Keang Shun sew (慎修), died, at the age of 82, in A.D. 1762. He was a native of Woo yuen dis., dept. Ilwuy chow, Gan-hwuy.

⁷ Called 連句韻

of five lines, in I. iv VI. 1, ll. 3—7, of six lines, in I. v III. 4, ll. 2—7, of seven lines, in I. v IV. 6, ll. 2—8, of eight lines, in I. v IV. 1, ll. 1—8, of nine lines, in III. ii VI. 1, ll. 2—10 of ten lines, in II. vi V. 2, ll. 1—10, of eleven lines, in IV. iii II. ll. 12—22, and even of twelve lines, in IV. ii IV. 4, ll. 1—12

[ii] Where the rhyming lines are interrupted by one or more lines intervening which do not rhyme with them⁸ Thus in I. i I. 1, ll. 1, 2, and 4 rhyme, separated by I. 3, which does not and in I. xv I. 5, ll. 1—5 rhyme, I. 6, not rhyming intervenes, and the rhyme is resumed in ll. 7—9 Then come two lines, not rhyming, and I. 13, which closes the stanza, resumes the rhyme again

The rhymes are sometimes wide apart, the intervening lines not rhyming at all, or rhyming differently together⁹ *E g*, in III. iii. II. 3, a stanza of eight lines, only ll. 2 and 8 can be said to rhyme, though Twan she makes out an irregular rhyme between ll. 4 and 6 In III. ii I. 3, ll. 2 and 6 rhyme, two of the intervening lines, 3 and 4 being assonances, and 5 not rhyming at all, and in st. 8, ll. 4 and 8 rhyme, with intervening lines all rhyming differently together

[iii] Where the stanza contains only one rhyme, as I. i. I. 1¹⁰ Sometimes two stanzas succeed each other, with the same rhyme in both, as stt. 7, 8 of II. iii V., and 3, 4 of III. i. VIII.

[iv] Where the stanza contains two or more rhymes,¹¹ as I. i. I. 2, II. vii. VI. 1

[v] Where the different rhymes alternate¹²,—with more or less regularity or irregularity In I. i. VII. the stanzas are quatrains proper, ll. 1 and 3 rhyming together in each, and also ll. 2 and 4 In I. ii. VI. 3, containing six lines, ll. 1 and 3 rhyme, and also ll. 2 and 4, whose rhyme is then continued in ll. 5, 6 So in I. ii. X., the stanzas of which are of five lines, ll. 1 and 3, rhyme, and then ll. 2, 4, 5 In I. i. II. 1, ll. 2 and 5 rhyme, and then ll. 3, 4, 6 In III. iii. VII. 1, ll. 2, 4, 6 rhyme ll. 3 and 5, and then ll. 8, 9, 10, 12

[vi] Where one or more lines at the commencement of the different stanzas in a piece, or their concluding lines, rhyme with one another¹³ The former case occurs in I. xv III. II. vi VIII. III. iii. I. 2—8, the latter, in I. i. XI. ii XIV. iv IV. vi. III., vii. XIII. xi. X. III. i. X. IV. ii. II. But in all these instances we

⁸ 間句韻 ⁹ 隔數句遙韻 and 隔韻遙韻 ¹⁰ 一章一韻 ¹¹ 一章易韻 ¹² 隔韻 and 三句隔韻 ¹³ 隔章章首遙韻 and 隔章尾句遙韻

have the repetition of the whole lines, and not of the rhymes in them only

[vii.] What we call *medial* rhymes are found occasionally ¹⁴ *E g*, I iii I 5, l 1, IX 2, l 2 (doubtful), XVI 1, 2, 3, l 5, iv III 1, l 3; xiv II 4, ll 1, 2 II v VI 1, 2, l 1 IV iii I, l 1 Keang gives two instances under this case, where the members of different lines in the same stanza rhyme I ii X, 2, ll 2, 4, and III ii VIII 9, ll 5, 6

Without specifying any additional characteristics of the rhymes, which the minute research of native scholars has pointed out, it is to be observed that in all the Parts of the She, there are multitudes of lines, sometimes one, and sometimes more, which do not rhyme with any others, in the same stanza, while in Part IV, Book I, there are at least 8 pieces in which there is no attempt at rhyme at all Even in the 4th and 5th stanzas of III i VI, and the 4th stanza of iii XI, it is only by a violent exercise of poetic license that we can make out any rhymes We may consider such disregard of rhyme as an approach in Chinese to the structure of blank verse, but while every other irregularity in the ancient odes has met with imitators, I am not aware that this has received any favour So far from the Chinese having any sympathy with Milton's contempt for rhyming as 'a jingling sound of like endings,' 'a troublesome bondage,' they consider rhyme as essential to poetry

6 The only other point which it is necessary to consider in this section is, whether the rhymes of the She were affected by what every Chinese scholar knows as the four tones, and an accurate acquaintance with which is now essential, not only to the making of poetry, but even to speaking so as to be freely and readily understood And on this subject there is considerable difference of opinion between those who have most deeply studied it One of the cases instanced by Keang Yung in regard to the rhymes, and which I have not adduced in the preceding paragraph, is that characters of the same termination rhyme together though they may be in different tones,¹⁵ and this he endeavours to support by reference to more than 200 stanzas where he contends that the rhymes are altogether independent of the tones ¹⁶ Keang in

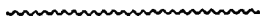
¹⁴ 句中韻 ¹⁵ 四聲通韻 ¹⁶ *E g* In I i I 3, it is said that 毛 (t 1) and 樂 (t 4) rhyme, in IX. 1, 2, 3, 廣 (t 2), 涿 (t 3), 永 (t 2), and 方 (t 1), in ii I 1, 居 (t 1) and 御 (t 3), in iv V 2, 修 (t 1), 獻 (t 3), and 淑 (t 4), in II i II 5, 駿 (t 1), 諗 (t 2), in III ii I 1, 祀, 了, 卜 (all t 2), and 稷 (t 4), in st 3, 字 (t 3), and 翼 (t 4), in st 5, 道, 卓, 茂, 苟, 衰, 秀, 好 (tt 1, 2, 3)

this view followed Koo Ning jin or Koo Yen woo (A.D. 1,603—1682),¹⁷ distinguished by his varied scholarship, and especially by his researches into the ancient rhymes. In opposition to them, Twan Mow t'ang, or Twan Yuh tsae (A.D. 1,735—1,815),¹⁸ contends that we ought to acknowledge three tones, the 1st, the 2d, and the 4th, in the She. He says — 'The tones of characters anciently were different from what they are now, just as the ancient rhyming endings were different from the present. Examining the compositions of the Chow and Ts'in dynasties, and the earlier portion of the Han, we find that there were then the 1st, 2d, and 4th tones but not the 3d. During the dynasties of Wei and Ts'in (A.D. 227—419), many words in the 2d and 4th tones assumed the 3d, and many in the 1st tone fell into one or other of the others. In this way there were the four tones complete, but in many cases they were different from what they had anciently been. Characters formerly of the 1st tone were now in one of the others, and many formerly in the 2d and 4th tones were now in the 3d. By diligent research the fact and the process of the change can be ascertained.'¹⁹ Admitting, as I believe we ought to do, what is here claimed, that the tones of many of the characters were different anciently from that they became in the 3d and 4th centuries, there is not much difficulty in approximating the views of Twan and Koo to each other. The latter says — 'Although the discussion of the four tones arose only when the capital was on the left of the K'ang [say in our 5th and 6th centuries], yet the poetical compositions of the ancients had their characters distinguished in pronunciation as slow or rapid, light or heavy, and hence those now in the even tone rhymed together, as did those in the other tones. Yet it was by no means always so. The tones of characters have changed. In fact anciently these tones were simply the variations of pronunciation made by the voice of the singer, now high now low, now repressed now put forth. And thus the four tones could be used to rhyme together.'²⁰ Three tones existed anciently, according to Twan. 'No,' says Koo, 'there were no tones, but only certain

¹⁷ 顧甯人 or 顧炎武 ¹⁸ 段茂堂 or 段玉裁 ¹⁹ See the 六
書音均表 古四聲說; in the 皇清經解 卷六百五十六 p. 16

²⁰ See the 音論 古人四聲一貫 — in the 皇清經解 卷四 p. 7
Koo says that the discussion of the four tones arose on the left of the K'ang, i.e., during the time of the various dynasties, which had their capital in the ancient Kin-ling thence called Kan-king, or the southern capital, during the greater portion of the 5th and 6th centuries. I have translated the rest of the passage according to the sense of it, without attempting to make a literal version.

differences of pronunciation' Both admit that the tonal system was not completed before our fifth century, and both agree that the tones of characters were liable to change. The difference of opinion between them lies more in words than in things. I concur with Twan in accepting the existence of three tones during the Chow dynasty, and it will be found that the rhymes of the odes, as given at the end of each piece, have more than a sufficient amount of verisimilitude and consistency.



SECTION II

THE ANCIENT PRONUNCIATION OF THE CHARACTERS, AND THE CLASSIFICATION OF THE RHYMES IN THE SHE.

1 After all that has been said in the preceding section on the rhymes of the She, the student is soon struck by what he cannot at first but regard as the imperfection of many of them. It is evident from the structure of an ode that such and such lines were intended

The actual difficulty with the rhymes } to rhyme; but he can in no way make
in attempting to read the She } them do so. Whatever the dialect to which he may have given his special attention, he sees that either the characters were pronounced and toned under the Chow dynasty very differently from the manner in which he has learned to enunciate them, or that the writers of the odes were astonishingly indifferent to the correctness of their rhymes, and content often with a remote approximation to similarity of sound in them. If he have recourse to the aid of the rhyming dictionaries which are current throughout the empire, and which, though representing an older pronunciation than that of the present day, must yet be followed by all poets and poetasters, his difficulty is brought before him with increased definiteness. There is hardly a single ode which will stand the test of an examination by the rhyme-and-tone classes in those dictionaries. We are come to a subject encompassed with perplexity, but much has been done by native scholars to unfold its complications, and to enable us to understand how the Chinese spoke and rhymed in the remote age of the Chow dynasty. I will endeavour to give a brief and clear view of the result of their researches in a few paragraphs, following the method of my own mind in its endeavours to grasp

the subject, and giving in notes the fuller information which will help others to comprehend the processes and acquiesce in the conclusions.

2 In Choo He's edition of the *She*, we have a multitude of notes to assist us in reading the text, and making out the rhymes. It is always said that such and such a character rhymes with such and

The system of rhyming the *She* by poetical license. } such another, that is, it is to be read differently from its ordinary pronunciation that it may give the necessary rhyme, and all these *heeh yun* as they are called, are reproduced in the *K'ang ho* dictionary.¹ This method of rhyming the odes was first reduced to a system by Woo Yih, or Woo Ts'ao Inou,² a scholar of the Sung dynasty, a little earlier than Choo He. He published a Work, which I have not seen, under the name of *Yun poo*, which we may translate 'The Rhyme-mender.' Mr Wylie observes upon it, that 'it is chiefly valued as being the earliest attempt to investigate the theory of the ancient sounds, but it is said to be a very faulty production.'³ Whatever conclusions Woo came to as to the ancient sounds, he appears to have determined that, in reading the *She*, the standard pronunciation of his own day was to be adopted, and that, wherever words, evidently intended to rhyme, yet did not rhyme according to that standard, then the pronunciation of one or more of them should be changed, and a rhyme effected by *heeh yun*, or poetical license. Unreasonable as this method was, and impracticable in any alphabetic language, practicable only in the ideographic Chinese, it found multitudes of admirers and followers. Even Choo He we have seen, adopted it, and Seu Ch'ou of the same dynasty has given it as his opinion that 'it was not till the Rhyme-mender was published that the pieces in the Book of Poetry could be regarded as poems.'⁴

But the discrepancy between the rhymes of the *She* and those which had subsequently come to prevail was patent to scholars long before the Sung dynasty. Ch'ing Heuen himself wrote a treatise on the subject;⁵ and all through the time of the Three kingdoms, the Tsin, and other dynasties, on to the T'ang, various writers gave

1 叶韻 Morrison defines the phrase as—'two syllables that rhyme; Medhurst as—'rhyme'; and Williams as—'to rhyme; harmonious cadence or tone. But all these accounts of it fail to indicate its most important and frequent significance, that the rhyme is one of an assumed poetical license, where one of the characters has a pronunciation asigned to it which it has not in other circumstances have. 2 吳城 or 吳才老 3 韻補 see General Notes on Chinese Literature p. 9

4 徐陵序吳才老韻補曰自補韻之書成然後三百篇始得爲詩 5 毛詩音

their views upon it. The conclusion in which they rested seems to have been that enunciated by Luh Tih-ming, that 'the ancient rhymes were pliant and flexible, and there was no occasion to make any change in them to suit modern pronunciations' ⁶

The question has received the most thorough sifting during the present dynasty, and Koo Yen-woo, Keang Yung, and Twan Yuh-tsae, all mentioned in the preceding section, endeavouring, one after another, to exhaust the field, have left little to be gleaned, it seems to me, by future labourers. To prepare the reader to appreciate the results at which they have arrived, it will be well to set forth, first, the rhyme-system current at the present day, as given in the Thesaurus of the K'ang-he period, and next, the more extended system given in the *Kwang yun* dictionary, and which represents the rhymes as they were classified in the T'ang and Suy dynasties.

3 In the K'ang-he Thesaurus the rhymes are represented by 106 characters, no regard being had to the initial consonants of those characters. There are 15 in the upper first tone, as many in the lower first, 29 in the second or ascending tone, 30 in the third or departing tone, and 17 in the 4th, called the entering or retracted tone. Taking the first or even tone as the measure of the endings, this system gives us only 30, and, if we add to them those of the 4th tone, which we must spell differently in English, we obtain 47. But some of those endings, as, for instance the first two, cannot be, and never could have been, represented by any but the same letters in English, which would reduce their number, while others, as the sixth and seventh, comprehend characters that, as they come upon the ear in conversation and recitation, cannot be represented by the same letters, which would increase their number ⁷. Altogether, Medhurst makes out, upon

6 占人韻緩不煩改字 7 Those representative words in the Thesaurus are —
of the upper first tone, 東, 冬, 江, 支, 微, 魚, 虞, 齊, 佳, 灰, 真, 文, 元, 寒, 刪,
of the lower first tone, 先, 蕭, 肴, 豪, 歌, 麻, 陽, 庚, 青, 蒸, 尤, 侵, 覃, 鹽, 咸,
of the second tone, 東, 腫, 講, 紙, 尾, 詒, 寢, 齊, 蟹, 賄, 軫, 吻, 阮, 旱, 潛,
of the third tone, 銑, 篠, 巧, 皓, 邵, 馬, 養, 梗, 迥, 有, 寢, 感, 儉, 賺,
of the fourth tone, 送, 宋, 絳, 寘, 木, 御, 遇, 霽, 泰, 卦, 隊, 震, 問, 願, 翰,
of the fourth tone, 諫, 霰, 嘯, 效, 號, 箇, 禡, 漾, 敬, 徑, 省, 沁, 勘, 豔, 陷,
of the fourth tone, 犀, 沃, 覺, 質, 物, 月, 曷, 黠, 屑, 藥, 陌, 錫, 職, 緝, 合,
杲, 洽

this system, 55 finals, or rhyming terminations, and as he makes the initials or consonantal beginnings in the language to amount to 20 and a mute,—say 21, we have $21 \times 55 = 1,155$, as a near approximation to the number of possible sounds or enunciations in Chinese, a little more than one fortieth of the number of characters of which the language is made up. But the actual number is much smaller. Edkins gives the number of syllables, or distinct sounds in the Mandarin dialect, as 522, adding that in the syllabic dictionary of Morrison there are only 411. He says that if we were to accept the final *m*, and certain soft initials, which were still in existence under the Mongolian dynasty (A.D. 1,280—1,367), there would be at least 700 syllables.⁸ Williams states that the possible sounds in the Canton dialect which could be represented by Roman letters would be 1,229 while the actual number of syllables is only 707.⁹ It is always to be borne in mind that the rhyming endings, according to the present rules of Chinese poetry, are much fewer than the terminations diversified by the tones.

4 Ascending along the line of centuries from the era of K'ang he to the time of which the pronunciation is given in the *K'wang yun* dictionary, a period of nearly a thousand years, we find the rhym

ing endings represented by nearly twice as many characters as in the Thesaurus, or by 206 in all. There are 28 in the upper first tone and 29 in the lower, 55 in the second tone, 60 in the third, and 24 in the fourth.¹⁰ To the western

Combining these into groups, according to the tones we obtain —

[I] 東董送屋：冬腫宋沃：江講絳覺：支紙質：
微尾未：魚語御：庚獎迓：齊啓霽：佳蟹泰卦：
灰賄隊：真軫震質：文吻問物：元阮願月：
寒旱翰曷：刪潛諫黠

[II] 先銑霰屑：蕭篠咍：肴巧效：豪皓號：
歌哿箇：麻馬禡：陽養漾藥：庚梗——陌：
青——敬錫：蒸迓徑職：尤有宥：侵寢緝：
覃感勘合：鹽琰鹽葉：咸琰陷洽

This grouping of the characters shows that, though only the division of the first tone into an upper and a lower series is expressly mentioned, yet we must suppose a corresponding distinction carried into the other tones. Thus it is that we have about twice as many representatives of the characters in the 2d and 3d tones as of either of the upper or lower series of those of the 1st tone.

The 4th tone characters are distributed under those of the other tones which end with consonants. This seems natural and once accustomed to the Canton and other local dialects can hardly suppose that it is not the correct arrangement; yet it was in several instances an innovation, considerably on in the time of our Christian era.

⁸ Grammar of the Mandarin Dialect, p. 45

⁹ Tonic Dictionary Introduction p. 23

¹⁰ The *K'wang yun* (廣韻) is the oldest of the existing rhyming dictionaries. It appeared early in the Sung dynasty but was confessedly based on an older work, which is lost, by Luh

student of Chinese the earlier system commends itself as in some respects preferable to the more condensed one of the present day. It meets more fully the requirements of the ear in regard to several endings which we cannot represent by the same letters in any alphabetic language. On the other hand, however, it multiplies in several instances endings which we cannot in any way represent but by the same letters. For instance, the first two endings in the

Fah-yen, a scholar of the Sui dynasty, who had employed the 206 representative characters. They are —

of the upper first tone, 東冬鍾江支脂之微魚虞模齊佳皆, 灰, 咍, 眞, 諄, 臻, 文, 欣, 元, 魂, 痕, 寒, 桓, 刪, 山,

of the lower first tone, 先, 仙, 蕭, 宵, 肴, 豪, 歌, 戈, 麻, 陽, 唐, 庚, 耕, 清, 青, 蒸, 登, 尤, 侯, 幽, 侵, 覃, 談, 鹽, 添, 咸, 銜, 嚴, 凡,

of the second tone, 董腫講紙旨止尾語幾姥霽蟹豸脂, 海, 軫, 準, 吻, 隱, 阮, 泚, 很, 旱, 緩, 潁, 產, 銑, 獮, 篠, 小, 巧, 皓, 邵, 果, 馬, 養, 蕩, 梗, 耿, 靜, 迥, 拯, 等, 有, 厚, 黠, 寢, 感, 敢, 琰, 忝, 儼, 賺, 檻, 范,

of the third tone, 送, 宋, 用, 絳, 寘, 至, 志, 末, 御, 遇, 暮, 霽, 祭, 泰, 卦, 怪, 力, 隊, 代, 廢, 震, 稔, 問, 焮, 願, 忌, 恨, 翰, 換, 諫, 襍, 殺, 咍, 笑, 效, 號, 箇, 過, 禡, 藻, 宕, 映, 靜, 勁, 徑, 證, 咍, 肴, 侯, 幼, 沁, 助, 闕, 黠, 橋, 釅, 陷, 鑑, 梵,

of the fourth tone, 屋, 沃, 濁, 覺, 質, 術, 櫛, 物, 迄, 月, 沒, 曷, 末, 黠, 鎋, 屑, 薛, 藥, 鐸, 麥, 陌, 昔, 錫, 職, 德, 緝, 合, 盍, 業, 怕, 治, 狎, 業, 乏

Grouping these characters, according to the tones, we obtain —

[一] 東, 董, 送, 屋, 冬, 腫, 宋, 沃, 鍾, 用, 濁, 江, 講
絳, 覺, 支, 紙, 寘, 脂, 旨, 至, 之, 止, 志, 微
尾, 木, 魚, 語, 御, 虞, 曉, 遇, 模, 姥, 暮, 齊
齊, 霽, 祭, 佳, 蟹, 卦, 皆, 駭, 泰, 怪, 力, 灰, 賄, 隊
廢, 咍, 海, 代, 眞, 軫, 震, 質, 諄, 準, 稔, 術, 臻
櫛, 文, 吻, 問, 物, 欣, 隱, 焮, 迄, 元, 阮, 願
月, 魂, 泚, 恩, 沒, 痕, 很, 恨, 曷, 寒, 旱, 翰, 桓
緩, 換, 木, 刪, 潁, 諫, 黠, 山, 產, 襍, 錯, 宵, 小, 笑
[二] 先, 銑, 霽, 屑, 仙, 獮, 線, 薛, 蕭, 篠, 嘯, 戈, 果, 過, 麻
肴, 巧, 效, 豪, 皓, 號, 歌, 邵, 箇, 庚, 梗, 映, 陌
馬, 禡, 陽, 養, 藻, 藥, 唐, 蕩, 宕, 鐸, 庚, 梗, 映, 陌
耕, 耿, 麥, 登, 等, 嶠, 德, 尤, 有, 宥, 徑, 錫, 蒸, 拯, 幽
證, 職, 侵, 寢, 添, 咸, 凡, 凡, 范, 乏
黠, 幼, 登, 侵, 寢, 添, 咸, 凡, 凡, 范, 乏
鹽, 琰, 豔, 葉, 儼, 儼, 釅, 業, 凡, 范, 乏
鑑, 狎, 檻, 嚴, 儼, 釅, 業, 凡, 范, 乏

Thesaurus, to which I referred in the last paragraph, are expanded by it into three, and illustrated by characters pronounced *tung, tung,* and *chung*. The ending is *ung*. Fdkins, indeed, is of opinion that there was a difference anciently in the three sounds, and he represents them by *en, ang,* and *oug*.¹¹ But in the really ancient times, when the odes of the She were made, there was no such difference, and certainly there is none appreciable now by any ear that is not of the most exquisite delicacy. Even Chinese writers of the highest authority say in reference to them that 'the pronunciation is the same but the rhyme different'.¹² I will only further say on this point, that the manner in which the rhyming dictionaries were constructed, after the introduction from India of the system of syllabic spelling by means of the four tones and seven notes of music, has never yet been fully elucidated by any foreigner. Nothing satisfactory, so far as I know, has been done to complete what Morrison said upon the subject in the Introduction to his dictionary.

5 The reader will, no doubt, now be surprised when he is told that the result of the investigations of Koo Yen woo, K'uang Yung, and Twan Yuh tsae has been to reduce the rhymes of the She to fewer than twenty terminations. Koo, indeed, allows no more than ten,¹³ insisting on characters of the same ending, whatever be their tones, rhyming with one another. K'uang following Koo in his view about the tones, yet enlarges his terminations to thirteen.¹⁴ Twan Yuh tsae makes altogether seventeen, but as he contends for the exist

11 Grammar of the Mandarin Dialect, p. 75.

12 Thus Koo Yen woo (音論 古人音韻才煩改字) says, 韻書起於陸法言 於是有音同韻異若東冬鍾角虞模庚耕清青蒸登之部才可以相雜.

13 Koo's system classifies the rhyme-characters of the *Awang-yu* thus:—1st, 東冬鍾江 2d, 支脂之微齊佳皆灰哈質術樛物迄月沒曷末黠鎋屑薛麥昔錫職德; 3d, 魚虞模侯藥鐸陌 4th, 真醇臻文欣元魂痕寒桓刪山先仙 5th, 蕭宵肴豪尤幽屋沃燭覺; 6th, 歌戈麻 7th, 陽唐 8th, 庚耕清青 9th, 蒸登 10th, 侵覃談鹽添咸銜嚴凡緝合盍葉怙洽狎業乏.

14 Termination 1 same as Koo's; 2, 支脂之微齊佳皆灰哈麥昔錫職德; 3 same as Koo's, omitting 侯; 4 真醇臻文欣魂痕質術樛物迄沒; 5 元寒桓刪山先仙月曷末黠鎋屑薛; 6 蕭宵肴豪; 7 same as Koo's 6th; 8 same as Koo's 7th; 9 same as Koo's 8th; 10 same as Koo's 9th; 11 尤侯幽屋沃燭覺; 12 侵緝; 13, 覃談鹽添咸銜嚴凡合盍葉怙洽狎業乏.

15 The 1st termination admitted by T'wan Yuh-t'ang embraces the characters classed in the Kwang-yun under the representatives 之 and 哈 (t 1), 什 and 海 (t 2), 志 and 代 (t 3), and 職 and 德 (t 4). Under it moreover are comprehended all characters formed from the phonetics in the following list which, and in the other terminations includes some derivatives—

絲	台	泉	里	狸	來	思	其	仲	龜	彥	聲	又	有	尤	右	而	刀	辺	申	事
蚩	巾	某	小	我	在	母	佩	久	臺	式	目	能	矣	疑	亥	郵	牛	茲	姁	昌
富	不	不	洛	从	掛	辭	司	丘	采	友	否	各	宰	高	什	齒	巳	己	耳	一
喜	寺	時	史	史	負	卑	紉	戒	婦	舊	乃	異	北	食	戠	了	當	意	冉	葡
備	甫	忘	卒	匕	則	賊	革	或	或	息	敬	力	防	棘	嵩	黑	匿	戔	冉	塞
从	久	畏	服	麥	克	見	得	伏	牧	墨	伯	荷								

The 2d termination embraces the characters arranged under 蕭, 宵, 肴, 豪 (t 1), 小, 巧, 皓 (t 2), and 嘯, 笑, 效, 号 (t 3), and those formed from the phonetics—
小, 樂, 局, 作, 澡, 奈, 召, 貌, 小, 到, 梟, 兆, 号, 少, 苗, 號, 笑, 哭, 要, 父, 效, 庶, 要, 父, 号, 暴, 交, 員, 天, 亨, 茂, 敦, 教, 卓, 藥, 勞, 巢, 命, 申, 翟, 堯, 爵, 交, 盜, 毛, 虐, 刁

The 3d termination embraces the characters arranged under 尤 and 幽 (t 1), 有 and 黝 (t 2), 宥 and 幼 (t 3), and 屋, 沃, 燭, 覺 (t 4), and those from the phonetics—
 九, 小, 冏, 好, 丑, 谷, 辱, 參, 肅, 樵, 冒, 戊, 鳥, 寶, 鹿, 脩, 焦, 日, 兕, 祝, 幽, 夙, 修, 劄, 日, 山, 孝, 母, 局, 條, 包, 秀, 缶, 貝, 育, 支, 攸, 攸, 因, 弁, 介, 告, 卜, 瞽, 柔, 收, 自, 阜, 肉, 豕, 游, 才, 耳, 艸, 復, 哭, 汙, 周, 蚤, 守, 咎, 籀, 逐, 覺, 憂, 畀, 又, 道, 白, 竹, 粟, 燭, 急, 中, 爪, 貞, 變, 學, 求, 月, 卯, 牢, 自, 韭, 白, 土, 休, 衆, 炎, 昌, 棗, 刳, 木, 寢, 彭, 臭, 帝, 受, 款, 蜀, 丘, 晉, 曾, 雋, 肘, 束, 穀, 人, 麥, 幽, 習, 劉, 足, 山, 流, 个, 幽, 畜, 魚, 哭, 奧, 求, 秋, 絲, 牡, 僚, 獄, 卜, 州, 襲, 孚, 老, 保, 犀, 曲, 目, 尻, 戚, 壽, 丁, 考, 族, 仙, 允

The 4th termination embraces the characters arranged under 侯 (t 1), 厚 (t 2), and 候 (t 3), and those formed from the phonetics—婁 句 朱 禺 占 齒 廚 品 齒 灰 九 爰

1107

changed that their original nature cannot be discerned, were never more than a few hundred, and most of them are retained in what are generally called radicals, under one or other of which all the other characters of the language are arranged in the K'ang-hi dictionary. To meet the requirements of thought and composition, the device was fallen on of forming characters that should be phonetic or representative of sounds, that should be so, not as embodying in their form the elements of the compound sound as in an alphabetic language, but which should be understood and treasured in the memory as indicative each of its particular sound, whether that was of a single vowel, a diphthong, a triphthong, or a vowel and consonant together. Several of the radicals were set apart for this object, other phonetics had their own individual meaning as ideographs, and some hardly seem to have served any purpose but that of phonetics. By the combination of them with the radicals, the number of ideographs became capable of indefinite multiplication. In fact, the great body of the characters in the language is formed by the union of a radical and a phonetic, the former element giving for the most part some general intimation of the meaning, and the latter of the sound. As Twan Yuh-tsae says, 'In defining dictionaries, the meaning is the principal thing, the warp, with the sound as the woof, in rhyming dictionaries, the sound is the warp, and the meaning is the woof'¹⁶. Thus in the *Shwuh-wān*, as it came from Hien Shin, about A.D. 100, after the lexical definition of the meaning, it is generally added, 'Formed from such a radical, taking its sound from such and such a phonetic'¹⁷. The spelling by means of an initial and final is an addition by the Sung editor.

It was by means of these phonetic characters that rhyme became possible in Chinese writings. And we may assume it as self-evident, that a phonetic on its first formation had only one sound and one tone, for if it had had many sounds and tones it would have ceased to be a phonetic. Much of this happy simplicity continued well on into the Han dynasty. But later on we find characters into which the same phonetic enters quite variously pronounced, though some one

¹⁶ See the 六書音均表, 古諧聲說—諧聲之字, 半以義, 半以聲, 凡字書以義爲經, 而聲緯之, 凡韻書以聲爲經, 而義緯之.

¹⁷ Callery has called attention to this characteristic of the *Shwuh-wān* in his *Systema Phonicum*, p. 16. Twan Yuh-tsae does the same in the paragraph just quoted, adding that there must have been similar dictionaries during the dynasties of Shang and Chow, which are long lost. It may be doubted if such dictionaries ever existed.

or more of them will generally be found to retain the original sound.¹⁸ How it was that phonetics came in process of time to assume several different pronunciations or sounds, some of them widely diverse from the original sound each was intended to suggest, is an inquiry that has considerable attractions for the minute philologist. The facts of change may be collected and the dates approximated to, while the cause was more subtle and is difficult to ascertain, but it would be foreign to my present purpose to enter on so wide a question. What has been stated affords to my own mind an account of the peculiarities of the rhymes of the *Shi* entirely satisfactory. We are placed by them near to the fountain head of the Chinese language. We are shown it in its first appearances and the one point of the phonetic having been made to represent only one sound sufficiently vindicates and establishes the system of the modern researches into the ancient rhymes.

Before leaving the subject of the present section I will venture to state my own opinion that the nature of the Chinese language is even at the best ill adapted in one important respect for the purpose of agreeable rhyme. It does not admit the variety that is found in an alphabetical language, and which is to us one of the charms of poetical composition. The single rhyming endings in *Li* and *hi* are 360, and if we add to them what are called double and triple rhymes where the accent falls on the penultimate and antepenultimate syllables, they cannot come short of 400. In Chinese on the other hand the rhyming endings are very few, and though there may be a great number of words to any one ending yet through the comparative fewness of the initial consonants, many rhymes are to a foreign ear merely assonances, and the effect is that of a prolonged monotony. This defect, inherent in the nature of the Chinese language has been aggravated by the course which poetry has taken for more than a thousand years. In the *Shi* we find characters rhyming with one another in the different tones, and changes of rhyme in the same piece, and even in the same stanza but since the era of the Tang dynasty, it has been established that the rhyme in a poem must always fall on a character in the even tone, and the liberty of the

¹⁸ Two instances 某 which originally was sounded *m* but is now called *mo* and class 1 under 厚 with 解 and other derivatives, with 效 効 and others, are classed under 灰 and sounded *mei*; and 每 originally sounded *m* some of whose derivatives are sounded *mei*, one at least (枚) *mei* and several *mo*.

writer is farther cramped by the method of alternating in all the lines, according to certain rules, the even and deflected tones. It is in consequence of this that poetical compositions now are necessarily constrained and brief, and we never meet with the freedom and seldom with the length which we find in the Book of Poetry. Some Christian Chinese of genius, addressing himself to the work of a hymnologist, and breaking down, not rashly but wisely, all restrictions, may yet do more to develop the capabilities of his language for the purpose of poetry than has been hitherto accomplished.



SECTION III

THE POETICAL VALUE, AND CERTAIN PECULIARITIES OF COM- POSITION IN THE ODES OF THE BOOK OF POETRY

1 My object in translating the Book of Poetry as a portion of the Chinese classics does not require that I should attempt any estimate of the poetical value of the pieces of which it is composed,

Poetical value of the odes and I touch upon the subject only in a slight and cursory manner. The Roman Catholic missionaries, who were the first to introduce the knowledge of Chinese literature into Europe, expressed themselves with astonishing audacity on the merit of the odes. In the treatise on the antiquity of the Chinese with which the '*Mémoires concernant les Chinois*' commence, it is said: 'The poetry of the She king is so beautiful and harmonious the lovely and sublime tone of antiquity rules in it so continually, its pictures of manners are so naive and minute, that all these characteristics give sufficient attestation of its authenticity. The less can this be held in doubt that in the following ages we find nothing, I will not say equal to these ancient odes, but nothing worthy to be compared with them. We are not sufficient commissioners to pronounce between the She king on the one side and Pindar and Homer on the other, but we are not afraid to say that it yields only to the Psalms of David in speaking of the Divinity, of

Providence, of virtue, &c., with a magnificence of expressions and an elevation of ideas which make the passions cold with terror, ravish the spirit, and draw the soul from the sphere of the senses

Such language is absurdly extravagant, and we are tempted to doubt whether the writer who used it could have had much acquaintance with the poems which he belauds. And yet it would be wrong to go to the other extreme, and deny to them a very considerable degree of poetical merit. It is true that many of them, as Sir John Davis has said, 'do not rise above the most primitive simplicity,' and that the principal interest which the collection possesses arises from its pictures of manners, yet there are not a few pieces which may be read with pleasure from the pathos of their descriptions, their expressions of natural feeling, and the boldness and frequency of their figures

The comparison of them to the Psalms of David is peculiarly unfortunate. God often appears in them, indeed, the righteous and sovereign lord of Providence; but the writers never make Him their theme for what He is in himself, and do not rise to the distinct conception of Him as "over all," "Chun and other nations," "blessed for ever," to be approached by the meanest as well as the highest.

2 Sir John Davis contends that 'verse must be the shape into which Chinese, as well as other poetry, must be converted in order to do it mere justice,' adding that in his own *Ought the odes to be translated in verse?* } treatise on the Poetry of the Chinese, while giving now a *prose translation*, now a *faithful metrical version*, and anon an *avowed paraphrase*, he has deferred more than his own judgment and inclinations approved to the prejudices of those who are partial to the literal side of the question. It may be granted that verse is the proper form in which to translate verse, but the versifier must have a sufficient understanding of the original before he can do justice to it, and avoid imposing upon his reader. Sir John has rendered in verse two of the odes of the She. Of the former of them, where the meaning of the ode is entirely misapprehended, I have spoken in a note appended to it (p. 21). The second is given with more success but not in what I can regard as 'a faithful metrical version.' He observes that the style and language of the odes, without the minute commentary which accompanies them, would not always be intelligible at the present day

1 The Poetry of the Chinese (London, 1870), p. 34.

But the earliest commentary on the odes is modern as compared with their antiquity, and what, it is to be presumed, he calls the minute commentary often differs from it *toto cælo*. Every critic of eminence, indeed, has his own to say on whole odes and particular stanzas and lines. I have not delivered myself to any commentary. Where the lines are now and then all but unintelligible, we may suspect some error in the text, no commentary will be found to throw any satisfactory light upon them. But upon the whole, the Book of Poetry is easier to construe than the Book of History, it is much easier than the poetry of the T'ang and subsequent dynasties.

My object has been to give a version of the text which should represent the meaning of the original, without addition or paraphrase, as nearly as I could attain to it. The collection as a whole is not worth the trouble of versifying. But with my labours before him, any one who is willing to undertake the labour may present the pieces in 'a faithful metrical version'. My own opinion inclines in favour of such a version being as nearly literal as possible. In Bunsen's 'God in History,' Book III, chap V, poetical versions are given of several passages from the She, which that various writer calls 'The Book of Sacred songs'. Versified, first in German, from the Latin translation of Lacharme, and again from the German version in English, if the odes from which they are taken were not pointed out in the foot-notes, it would be difficult, even for one so familiar with the Chinese text as myself, to tell what the originals of them were. Such productions are valueless, either as indications of the poetical merit of the odes, or of the sentiments expressed in them.

3 Nothing could be more simple than the bulk of the odes in the first Part. A piece frequently conveys only one idea, which is repeated in the several stanzas with little change in the language. The writer wishes to prolong his ditty, and he effects his purpose by the substitution of a fresh rhyme, after which the preceding stanza reappears with no other change than is rendered necessary by the new term. An amusing instance is pointed out in the 3d ode of Book XIV, where the poet is reduced, by the necessities of his rhyme, to say that the young of the turtle dove are seven in number.

Some of the pieces in Parts II and III are marked by the same characteristics as those of the *Fung*, the repetition of whole lines and more, merely varied by a change in the rhyme. This peculiarity

belongs especially to what are called the *allusive* pieces. Many odes in these Parts, however, are of a higher order, and furnish the best examples of Chinese poetical ability. The 1st ode of Part III, Book I, is remarkable as constructed in the same way as the 121st and other *step* Psalms, as they have been called, the concluding line of one stanza generally forming the commencing one of the next. In some other odes there is an approximation to the same thing.

Throughout the Book, the occurrence of particles which we can not translate, and the use of which seems mainly to be to complete the length of the line, the employment of onomatopoeic binomials, the vivid descriptive force of the same character redoubled, or of two characters of cognate meaning together and the accomplishment of the same purpose by the pronouns 其 and 彼, as pointed out in the notes and in Index III, are peculiarities attention to which will help the student in apprehending the meaning, and appreciating the beauty of the composition.

APPENDIX

ON THE VARIOUS FORMS IN WHICH POETRY HAS BEEN WRITTEN AMONG THE CHINESE.

1. Lines of four words, with a more or less regular observance of rule 18, we have seen, the normal measure of the ancient odes in the Book of Poetry. I have repeatedly indicated also my opinion that the rules now acknowledged for poetical composition are of a nature to cripple the genius of the writer. A sketch therefore in as brief compass as possible, of the various measures in which Chinese poets have given expression to their thoughts, and of the laws which the code of poetical criticism now requires them to observe, will form an appropriate appendix to the preceding chapter and may lead to the fuller treatment of an interesting subject which has not yet received from Sinologists the attention which it deserves. My materials will be drawn mainly from the Works of Chao Yih (referred to on p. 3 of these proleg.) chapter viii and from a monograph by Wang Taon.

2 While lines of four characters are the rule in the pieces of the *Sho*, I have shown how lines of other lengths, from two characters or syllables up to eight, are interspersed in them. In all these, and still more extensive measures, whole pieces have at different times been attempted.

First, as a specimen of a piece in lines of two characters, there may be given the following on the Posterior Han dynasty (詠蜀漢事) by Yu Pih-sāng or Yu Tseih (虞伯生, 虞集) of the Yuen dynasty

輿 顧 茅 盧 漢 祚 難 扶 日 暮 桑 榆 深
 渡 南 瀟 長 驅 西 蜀 力 拒 東 吳 美 乎 周 瑜
 妙 術 悲 夫 關 羽 六 殂 人 數 盈 席 造 物 乘
 除 問 汝 何 如 早 賦 歸 歟

It may be rendered in English thus

The royal carriage
 Thrice visited
 The lowly cot
 The fate of Han
 Was irreversible,
 [Like] the evening sun,
 [Fading from] the mulberries and elms
 By the deep ford,
 Southwards he crossed the Leu,
 By a great effort,
 He took Shuh in the west,
 And strongly withstood
 Woo in the east
 Admirable

Was Chow Yu,
 With skilful schemes!
 Alas for
 Kwan yu,
 Who met his death!
 The course of Heaven
 Is now favourable, now opposed
 The course of events
 Is now prosperous, now adverse
 Let me ask you
 What is best
 Early sing—
 I will retire

The student who is acquainted with the romance of the Three Kingdoms will have no difficulty in understanding the historical allusions in these lines. The whole may be considered as an advice not to place one's-self, as Mencius says, under a tottering wall,—not to try to maintain a doomed cause.

Second, of a piece in lines of three characters, rhyming, though not all rhyming together as in the above piece, I give the following specimen from the Books of the first Han dynasty (禮樂志, 第一),—one of 19 compositions made in the reign of the emperor Woo, and sung by young musicians, male and female, in the night time, at the border sacrifice to Heaven and Earth —

鍊時日, 侯有咎, 炳霄蕭, 延四方, 九重開, 靈
 之族, 垂惠恩, 鴻祐休, 靈之車, 結玄雲, 駕飛
 龍, 羽旄紛, 靈之卜, 名風馬, 左倉龍, 右白虎
 靈之來, 神哉沛, 先以雨, 殷裔裔, 靈之至, 慶
 陰陰, 相髮鬚, 震澹心, 靈已坐, 力音飭, 虞
 日, 承靈億, 牲繭采, 靈盛香, 尊桂酒, 賓八紘
 靈安留, 吟青黃, 徧觀此, 眺瑤堂, 衆嫵媚, 綽
 奇麗, 顏如茶, 兆逐靡, 被草文, 則霧縠, 曳阿
 錫, 佩珠玉, 俠嘉夜, 品蘭芳, 澹容與, 獻嘉觴

I venture the following version of it

Having chosen this seasonable day
 Here we are expecting
 We burn the fat and the southernwood,
 Whose smoke spreads all around
 The nine heavens are opened.
 Lo! the flags of the Power
 Sending down his favour
 Blessing, great and admirable
 Lo! the chariot of the Power
 Amidst the dark clouds,
 Drawn by flying dragons,
 With many feathered streamers.
 Lo! the Power descends,
 As if riding on the wind;
 On the left an azure dragon,
 On the right a white tiger
 Lo! the Power is coming
 With mysterious rapidity
 Before him the rain,
 Is fast distributed.
 Lo! the Power is arrived,
 Bright amid the darkness,
 Filling us with an awe,
 Making our hearts to quake.

Lo! the Power is seated,
 And our music strikes up,
 To rejoice him till dawn
 To make him well pleased
 With the victim and his budding horns,
 With the essels of fragrant millet,
 With the vase of cinnamon spirits,
 We welcome all his attendants.
 The Power is pleased to remain,
 And we sing to the music of all the seasons.
 Look here, all,
 And observe the gemmeous hall.
 The ladies in their beauty
 With wonderful attraction,
 Lovely as the flowering rush,
 Ravish the beholders;—
 In their variegated dresses,
 As from out a mist,
 Ganzy and light
 With their pendants of pearls and gems;
 The Beauty of the night interspersed
 And the clear and the blue
 With quiet composure,
 We offer the cup of welcome.

It will be seen how in this piece words in the other tones, as well as in the first, rhyme with one another just as in the *She*. But this measure of three words can hardly be said to have been cultivated in later times, though mention is made of a *Kin Chih* (鄧人金植) of the Ming dynasty who wrote a thousand pieces in it.

Third, of the measure of four words, so abundant in the *She*, it is not necessary to give any specimen. It continued a favourite form down to the Tang dynasty after which it fell into disuse though fugitive pieces by famous names may still be called.

Fourth, the measure of five words for whole pieces took its rise, like that of three in the Han dynasty under the emperor Woo. The 29th Book of the *Wan-shen* (文選 see Wyhe's Notes on Chinese Literature, p. 192) commences with a collection of fifteen pieces of ancient Poetry attributed to a *Mei Shing* (枚乘) of Woo's time. The first of them is—

行行重行行 與君生別離 相去萬餘里 各在天
 一涯 道路阻且長 會面安可知 胡馬依北風
 越鳥巢南枝 相去日已遠 衣帶日已緩 浮雲蔽
 白日 游子不顧返 思君令人老 歲月忽已晚
 乘桴勿復道 努力加餐飯

On, on; again, on, on;
 Separated am I from you.
 Apart more than ten thousand li,
 We are each at one side of the sky
 The way is rugged and long,—
 Still we ever meet again?
 The northern horse loves the winds of the north;
 The birds of Yueh nest in the trees of the south.
 Many are the days since we parted;
 My girth is becoming daily more loose.
 Floating clouds darken the white day;
 A wan lover I do not care to return
 Think if you makes me old;
 The years and months hurry to their end
 I will have a subject and say no more
 But do my best at a full board.

It will be seen that here the 2d, 4th, 6th, and 8th lines rhyme, and then the 9th, 10th, 12th, 14th, and 16th, after the manner of the *She*. *Chao Yih* says that the line of five words is well adapted to the nature of the language, and compares the measure to a flower which will necessarily open at the proper time. We shall find it still in great esteem, but subject to rules of which the early writers in it knew nothing.

Fifth, the measure of six words has never been a favourite, and has been pronounced ill-adapted to the genius of the language. One or more lines of this length occur occasionally in the *She*, and in what have been called the *Elegies of Ts'oo* (楚辭), but the first who composed whole pieces in the measure was a *Kuh Yung* (谷永) of the *Ts'in* dynasty, whose works are lost. A few fragments of six-words verses are met with in the Books of the Han and succeeding dynasties, but when we come to the dynasty of *T'ang*, we find that various writers tried to cultivate the measure for short descriptive pieces. The following is by a *Wang Wei*, or *Wang Mo-keeh* (王維, 摩詰), on the morning

桃紅復含宿雨, 柳綠更帶朝烟. 花落家僮未掃,
鳥啼山客猶眠

The peach blossom is redder through the rain over-night,
The willow is greener through the mists of the morning
The fallen flowers are not yet swept away by the servant,
The birds sing, and the guest on the hill is still asleep.

Sixth, the measure of seven words is well adapted to the language, and is that which, subject to certain regulations mentioned below, is preferred above all others at the present day. Instances of its use occur in the *She* and the *Elegies of Ts'oo*, and in the pieces in the appendix to chapter I, so that the critics are in error who attribute the origination of the seven-words measure to *Pih Leang* (柏梁) of the reign of *Woo* in the Han dynasty. The following lines were probably made in the *Ts'in* dynasty, though the speaker in them is supposed to be *Hwang Go*, the mother of the mythical *Shaou Haou* (皐娥倚瑟清歌—

人清地曠浩茫茫, 萬象迴薄化無方. 滄人蕩蕩望
滄滄, 乘桴輕漾著日旁

The clear sky and wide earth a boundless prospect give,
Where change and transformation proceed without limit
Supporting the sky is ocean's vast expanse,—
I will get on a raft, and deftly go to the side of the sun

Seventh, the measure of eight words is rarely met with. The following quatrain appears as improvised by a *Loo K'enn* (盧綬) of the *T'ang* dynasty at a feast—

祥瑞不在鳳凰麒麟, 太平須得邊將忠臣. 但得白
僚師長肝膽, 不用軍羅綺金銀

Good omens are not in the phoenix and the *lin*,
But peace comes from your frontier generals and loyal ministers
Only get your officers and generals to use all their heart,
And you need not spend your silks and treasures on your hosts

Eighth, longer measures still, of nine, of ten, and of eleven words, are met with very occasionally

E g., of nine words

昨夜東風吹折中林梢 渡口小艇滾入沙灘拗 野
樹古梅獨臥寒屋角 疎影橫斜暗生香 窗 半枯
半活 幾箇擲蓓蕾 欲開未開數點含香苞 縱使畫
工善畫也縮手 我愛清香故把新詩嘲

Last night the east wind blew and broke the branches in the forest,
And the boats at the ferry were driven inside the shallows.
But this old plum tree, uncared for, slept solitary at the corner of my cold house,
Its sparse shadows now cross, now slant, beating in the dark at the window of my library;
Half withered, half alive, the few buds upon it,
Inclined to open, yet not opened, so many fragrant knots.
A skilful painter would hold his hand from it,
But I, liking the clear fragrance, take my laugh in these new lines.

A couplet of *Lo T'ue-pih*, in ten words —

黃帝鑄鼎於荆山鍊丹砂 丹砂成騎龍飛上太清家

When Hwang te cast the tripods on mount King, as he melted the vermillion
The vermillion became a dragon, and flew up to the abode of great purity

A couplet of *T'oo Foo* in eleven words —

王郎酒酣拔劍斫地歌莫哀 我能拔爾抑塞磊落之奇才

Wang Lang when drunk drew out his sword and hewed the ground singing: Don't be sad
I can draw forth your talents, now repressed, and show their bright and wondrous power

These long measures, I may observe, are not suitable to the genius of the Chinese language. It is true that we have only so many syllables in a line, but then every syllable is a word complete with its meaning entire. Nor is the length of the measure ordinarily eked out as in English by articles, conjunctions, prepositions or any auxiliary words. A single line of Chinese cannot sustain the weight of more characters than eight. The limit perhaps should be placed at seven.

3 We come now to the more prized forms of versification, the establishment of which is generally dated from the beginning of the T'ang dynasty. But they only received then their complete development, having been growing up from the time that the tonal system and the more exact definition of the rhyming endings had been introduced—that is, all through the many short-lived dynasties which succeeded to that of Tsin.

The measures according to these forms are of five words 五律詩, and of seven words (七律詩) and the length of the piece ought not to exceed 10 lines. All the even lines rhyme together and in the seven-words measure the first line also. The characters in all the lines must be in certain tones, following one another with regularity according to prescribed rules, but the rhyme word must always be in the even tone. The characters in the two middle couplets, moreover, of each eight lines ought to correspond to one another—noun with noun, verb with verb, and particle (including prepositions, conjunctions, adverbs, and interjections) with particle. The system is to be learned from examples better than by description.

First, let us take the measure of five words.

[i.] When the piece begins with a character in the even tone, the toning of the lines is as follows —

平平平仄仄 仄仄仄平平 仄仄平平仄 平平仄
仄平

Eg, we have the following lines from Le T'ac-pih expressing his longing in the west for the arrival of his friend, a magistrate whose gentle rule he admired, where all the characters are toned acc to the rule, excepting the first, and indeed a deflected tone at the beginning of the first line, and the even tone at the beginning of the second are both allowable

漢陽江上柳 望客引東枝 樹樹花如雪 紛紛亂
若絲 春風傳我意 草木度前知 寄謝絃歌宰
西來定未遲

The willows on the Keang, north of Han-yang,
Eastward for him who comes their branches spread
On every tree the flowers look like snow,
The numerous hanging twigs are silken thread
The winds of spring my longing wish declare,
My inmost thoughts the trees seem to have read
To him of lute-like rule my thanks I send,
And wish him on his westward journey sped

[u] Where the piece begins with a character in one of the deflected tones, the toning of the lines is as follows

仄仄平平仄 平平仄仄平 平平平仄仄 仄仄仄
平平

Eg, T'oo Foo describes the pains of military service in a time of decay —

國破山河在 城春草木深 感時花濺淚 恨別鳥
驚心 烽火連三月 家書抵萬金 白頭搔更短
渾欲不勝簪

Shattered the State, the hills and streams remain,
The walls by spring are clothed with grass and trees,
Returning flowers constrain my gushing tears,
The bird's song frightens me, mourning my separation
For three months together the beacons have gleamed,
A letter from home would be worth ten thousand coins
I scratch my head grown grey, till the hair is short,
And in vain should I try to use a pin

Secondly, let us take the measure of seven words

[1] Where the piece begins with a character in the even tone, the lines are toned thus —

平平仄仄仄 仄仄平平 仄仄平平 仄仄平 仄仄平 平
仄仄 平平仄仄 仄仄平 平平 仄仄 仄仄 仄
平平 仄仄平 仄仄平平 平仄仄 平平 仄仄 仄仄

Eg, Ung Hwan (翁綏), one of the T'ang poets, writes --

徘徊漢月滿邊州 照盡人涯到隴頭 影轉銀河 寰
海靜 光分 塞占今愁 笳吹遠戍 孤烽滅 雁下
平沙 萬里秋 況是鄉園 搖落夜 何堪少婦 獨登樓

At length the moon of China doth fill this border-land,
Its light embracing all beneath the sky has reached Lung-t'ow
The shadows have crossed the milky way, and land and sea are still
The light penetrating the encampment, as in old times, causes sad thoughts
The trumpet sounds to the distant warden, and the solitary beacon is extinguished,
The geese descend on the level sands, and all round is autumn,
I think of the desolation in my village garden,—
Alas for my young wife going up solitary to the tower!

[ii] Where the piece begins with a character in a deflected tone the lines are toned as follow—

仄仄平平 仄仄平 平平仄仄 仄平平 平平仄仄 平
 平仄 仄仄平平 仄仄平 仄仄平平 平仄 平
 仄仄 仄平平 平平仄仄 平仄 仄仄平平 仄仄平

Eg. Foh-chun, a Buddhist priest of the Tang dynasty writes the following lines on a friend going from Tan yang in the interior to a situation on the coast—

不到終南向幾秋 移居更欲近汀洲 風吹雨色連
 村暗 潮擁菱花出岸浮 漠漠望中春自艷 寥寥
 泊處夜堪愁 如君豈得空高枕 只益天香遺遠求

For many years you've not been to Chang nan;
 Changing your place, you towards Ts'ang-chow go,
 Where wind and rain the villages make dark,
 And waves cast up the /eg-flowers on the shore.
 Along the extensive prospect spring shales bright;
 At night sad thoughts midst the small anchorage grow
 Not there will you be left killy to sleep;
 Much more the heavenly charge will find you out

4. Strictly normal pieces of the above standard measures consist, it has been stated, of 8 couplets, but we often find them of a greater length in which case they are called 排律詩 or Prolonged poems in regular measure. The marquis D Hervey-Saint-Denis says, Their length consists of twelve lines, subject to the same rhyme, which occurs consequently six times, and is placed always in the second verse of each distich (*L'art Poétique et la Prosodie chez les Chinois*, p. 80) But we find them prolonged indefinitely to various lengths. Eg., Maou K'ou-ling at the beginning of the present dynasty gives us the following piece in 24 lines of seven words, written at the foot of the Tung k'uan mountain, as he was ascending the K'ang

(派大江泊桐君山下作)一

大江直上派新安 爲愛桐君繫纜看 幾樹綠蘿懸
 露渥 半林黃葉帶霜寒 三時水嶼迷烟市 萬疊秋
 山漱錦湍 葵宿影含書閣曉 浙湖聲傍釣臺寬 帆
 檣估客歌黃淡 橘柚人家剪綠團 花初上城懷杜牧
 草環故宅問方干 紫巖洞口雲猶閉 鳥相門前雨未
 乾 丘壑儼然羞豹隱 江山如此笑龍蟠 望中未睹
 雙峰潤 去後應過七里灘 緇石障村餘足奠 仙基
 布地有誰觀 滔滔水國憑雙槳 莽莽天涯只一竿
 那信戴顒還到此 雙柑十酒暫盤桓

The famous Too foo was fond of heaping up pentameters to the extent of 40-80 and more lines and in the following piece, addressed to two of his friends Ch'ing Shin and Le Che-fang high officers at court, and relating to scenes and experiences by the poet in K'wei-chow dept. Szu-chuan (秋日隄府詠懷奉寄鄭監李賓客) he has achieved no fewer than 200 lines, accumulating 100 rhymes of the ending *een*—(卷十四)

絕塞鳥登北 孤城白帝邊 飄零仍百里 消渴已三年
 年 雄劍鳴開匣 羣書滿繫船 亂離心不展 衰謝

色楚時懸亦扶交藥雲華變御徒禮絲畋夫道清風有虛山東華國憂灑懶燕君鈿灑子惟轡野謁銀
 物龜有龜花初掃聲拱凶知痛於雁數尚蓋商染離澗爭秋羨花暨嶺廚馬依朝雨翾
 多雲壘天急府緣目人歌煎曹何哀出為數何絃龍表翼鮮句落別影喧看卜拆岷岷勅坐邨頻霧任
 臨拂偏壘天急府緣目人歌煎曹何哀出為數何絃龍表翼鮮句落別影喧看卜拆岷岷勅坐邨頻霧任
 登地獼猴頭幕負明老法曲蕭猶奴學兆望陰濕登人羽袍佳寥疏首促綿盡收來問
 遷樹禽何喚隨萍涼哀了回下舊鉞遂王載音我音如高青江絕牛作鎬空娟問釧沙痊來笱公纏坐
 月掛雙雙草絕驅弟扶戈首始罷前常必臨塘豐貴娟經釧圖即多魚抵藤自覺近
 歲排雙雙春山海寓襟前時僻賈鵠止黔陳熊世章竹嘒旋嘆淨遊幸池斑富月烹把陣病穠看斬賴自無
 華巖速雙雙引四旅開客常州耿鵠止黔陳熊世章竹嘒旋嘆淨遊幸池斑富月烹把陣病穠看斬賴自無
 青起為鷄錢引猶上變効人字成吟崑墜紗白沒露新江憶囊椽遲煩兒涓倒不紫
 問江井如野產時便人曲影羶力昔業戴長論比竿敢血寧絃為沒露新江憶囊椽遲煩兒涓倒不紫
 孖滄煮川小野蒲瓜靜作元弔戎戮伐戰星蠲翊時律忘不汀管扣徒成漣處漠蒙毳八折梨勝兒涓倒不紫
 妻峽人覓錦戍泉員風禮內緩帶鼎行胡令台與李翹當數來連湖去枕漣幾處漠蒙毳八折梨勝兒涓倒不紫
 力峽吳處吹西備秋侯南潺莫蜂須法中鄭聯愜禮馬閣南飛衾涕塵座雕敬茅嘗色或通棘誰署
 筋篇蹴何帶人幸諸涕滅國權苟密聽歔隔漢孤臘事戈蟬仔葉糾蓮飽窄籬眠香
 然賴潮嶂長似獵穿官籍宴仙座水威與煩綸側下宋價不萊壁欲瀆伏昔兵晚偷涼羈池求窄缺畫馨
 蕭冶疊羅憐幾展郎狼局神滿既秉悛錯經半沈苦雖道逢顯每施論聽陰陸門穩
 日陶氣驚碧可行辟餌烟犀轉今筵忠恩綸宮周里省流焉心起郡箋步恒共着蕭个甘西白縛廟何章

and last distiches, but for the intermediate two to be without it is a serious blemish. Yet Le T'ae-pih occasionally neglected it in the 3d and 4th lines, as in his ode written on his 'Thoughts of antiquity when anchored at night at the foot of New-choo hill'—

牛渚西江夜, 青天無片雲, 登舟望秋月, 空憶謝將軍,
余亦能高詠, 斯人不可聞, 明朝挂帆席, 楓葉落紛紛

Chaou Yih mentions also the occurrence of two rhymes in the same piece, but the cases which he adduces hardly present different rhyming endings,—we have only the same ending, now in the upper first, and now in the lower first tone, variously arranged

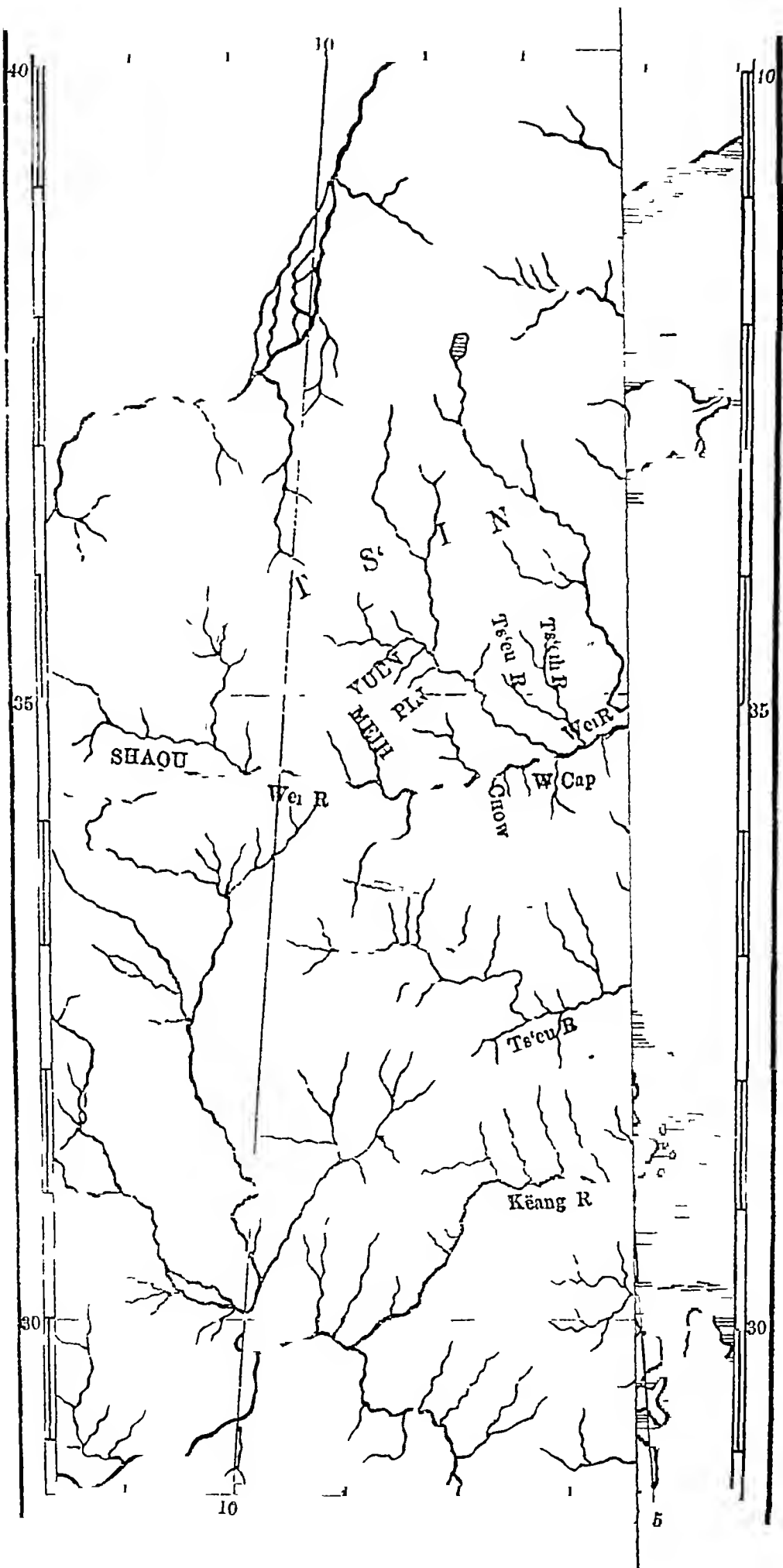
6 Of pieces in measures of unequal length, I may mention one variety, where lines of three, five, and seven words are used together. Le T'ae-pih set the example of it in the following 秋風清, 秋月明, 落葉聚還散, 寒鴉栖復驚, 相思相見知何日, 此時此夜難爲情

Autumn's winds keenly blow,
Bright the autumn moon's glow,
The leaves fall, heaps here, scattered there,
Tree-perched crows still the cold crow
I think of you,—when shall I see your loved form?
At such a season forth regrets freely flow

7 To go into further details on the measures of Chinese poetry would lead on to a treatise on the subject. In giving the details which I have done, I have had two purposes in view. The one has been to show the missionary that there is abundant precedent and scope for the formation of a Christian hymnology in Chinese in very varied measures. The other has been to provoke some Sinologue to undertake the extensive treatment of Chinese poetry, which deserves much more attention than it has yet met with from foreigners

~~~~~





## CHAPTER IV

THE CHINA OF THE BOOK OF POETRY CONSIDERED IN RELATION  
TO THE EXTENT OF ITS TERRITORY AND ITS POLITICAL  
STATE, ITS RELIGION AND SOCIAL CONDITION

APPENDIX.—REFFERENCES INTO THE MANNERS OF THE ANCIENT CHINESE, ACCORDING TO THE SHE KING BY M. EDOUARD BIOT

*From the Journal Asiatique for November and December, 1848*

1 A glance at the map prefixed to this chapter will give the reader an idea of the extent of the kingdom of Chow,—of China as it was during the period to which the Book of Poetry belongs. The China of the present day, what we call China proper, embracing the eighteen provinces, may be described in general terms as lying between the 20th and 40th degrees of north latitude, and the 100th and 121st degrees of east longitude and containing an area of about 1 800 000 square miles. The China of the Chow dynasty lay between the 33d and 38th parallels of latitude and the 106th and 119th of longitude. The degrees of longitude included in it were thus about two thirds of the present, and of the 20 degrees of latitude the territory of Chow embraced no more than five. It extended nearly to the limit of the present boundaries on the north and west, because, as I pointed out in the prolegomena to the Shoo, p. 189, it was from the north, along the course of the Yellow river, that the first Chinese settlers had come into the country, and it was again from the west of the Yellow river that the chiefs of the Chow family and their followers pushed their way to the east and took possession of the tracts on both sides of that river, which had been occupied, nearly to the sea, by the dynasties of Hsia and Shang. The position of the present departmental city of Pin-chow in which neighbourhood we find duke Lâw with his people emerging into notice, in the beginning of the 18th century before our era, is given as in lat. 35° 04', and long. 105° 46'.

The She says nothing of the division of the country under the Chow dynasty into the nine *Chow* or provinces, of which we read so much in the third Part of the Shoo, in connexion with the labours of Yu. I our times in the Books of Chow in the She that



famous personage is mentioned with honour,<sup>1</sup> but the sphere in which his action is referred to does not extend beyond the country in the neighbourhood of the Ho before it turns to flow to the east, where there is reason to believe that he did accomplish a most meritorious work. Twice he is mentioned in the sacrificial odes of Shang, and there the predicates of him are on a larger scale, but without distinct specification, but T'ang, the founder of the dynasty, is represented as receiving from God the 'nine regions,'<sup>2</sup> and appointed to be a model to the 'nine circles'<sup>3</sup> of the land. These nine regions and nine circles were probably the nine *Chow* of the Shoo, and though no similar language is found in the *She* respecting the first kings of Chow, their dominion, according to the Official book of the dynasty,<sup>4</sup> was divided into nine provinces, seven of which bear the same names as those in the Shoo. We have no Seu-chow, which extended along the sea on the east from Ts'ing-chow to the Keang river, and Chinese scholars tell us, contrary to the evidence of the *She* and of the Tso-chuen, that it was absorbed in the Ts'ing province of Chow. In the same way they say that Yu's Leang-chow on the west, extending to his Yung-chow, was absorbed in Chow's Yung. The number of nine provinces was kept up by dividing Yu's K'e-chow in the north into three, Ke to the east, Ping in the west, and Yew in the north and centre. The disappearance of Seu and Leang sufficiently shows that the kings of Chow had no real sway over the country embraced in them, and though the names of Yang and King, extending south from the Keang, were retained, it was merely a retention of the names, as indeed the dominion of China south of the Keang in earlier times had never been anything but nominal. The last ode of the *She*, which is also the last of the Sacrificial odes of the Shang dynasty, makes mention of the subjugation of the tribes of King, or King-ts'oo, by king Woo-ting (B.C. 1,323-1,263), but, as I have shown on that ode, its genuineness is open to suspicion. The 9th ode of Book III, Part III, relates, in a manner full of military ardour, an expedition conducted by king Seu in person to reduce the States of the south to order, but it was all confined to the region of Seu, and in that to operations against the barbarous hordes north of the Hwae

<sup>1</sup> See II vi VI 1 III 1 X 5, III VII 1 IV II IV 1      <sup>2</sup> IV III IV 1, V 3  
<sup>3</sup> IV III III 1 7 and IV 3      <sup>4</sup> Ch XXXIII. The names of Yu's provinces were—冀 兗 青, 徐, 揚, 荆, 豫, 梁 and 雍, those of Chow—兗, 幽, 冀, 兗, 青, 揚, 荆, 豫, 雍

The 8th ode of the same Book gives an account of an expedition, sent by the same king Seuen under an earl of Shaou, to start from the point where the Kēang and Han unite, to act against the tribes south of the Hwae, between it and the Kēang, and to open up the country and establish States in it after the model of the king's own State. All this was done 'as far as the southern Sea,' which did not extend therefore beyond the mouth of the Kēang. Ode 5th, still of the same Book, describes the appointment of an uncle of king Senen to be marquis of Shin, and the measures taken to establish him there, with his chief town in what is now the department of Nan yang, Ho nan, as a bulwark against the encroachments of the wild tribes of the south. Now Seuen was a sovereign of extraordinary vigour and merit, and is celebrated as having restored the kingdom to its widest limits under Woo and Ch'ing, and after his death the process of decay went on more rapidly and disastrously even than it had done during several reigns that preceded his. During the period of the Ch'un Ts'ew, the princes of Ts'oo, Woo, and Yueh, to whom belonged Yü's provinces of Yang, King, and Lēang, all claimed the title of king, and aimed at the sovereignty of the States of the north—to wrest the sceptre from the kings of Chow. The China of Chow did not extend beyond the limits which I have assigned it, and which are indicated by the imperfect oval marked red on the map, hardly reaching half way from the Yellow river to what is now called the Yang tze Kēang. The country held by the kings themselves, often styled the royal State, lay along the Wei and the Ho for about five degrees of longitude, but it was not of so great extent from north to south. It was, moreover, being continually encroached upon by the growing States of Ts'oo on the south, Ts'in on the west, and Tsin on the north, till it was finally extinguished by Ts'in, which subdued also all the feudal States, changed the feudal kingdom into a despotic empire, and extended its boundaries to the south far beyond those of any former period.

2 In the prolegomena to the Shoo, p. 79, I have mentioned the extravagant statements of Chinese writers, that at a great *darbar* held by Yu the feudal princes amounted to 10,000, that, when the Shang dynasty superseded the house of Yu, the princes were reduced to about 3,000, and that, when Shang was superseded in its turn by Chow, they were only 1,773. The absurdity of the lowest of these numbers cannot be exposed better than by the fact that the districts

into which the empire of the present day, in all its eighteen provinces, is divided are not quite 1,300. But in the Book of Poetry, as has been pointed out already, we have odes of only about a dozen States, and all the States or territorial divisions, mentioned in the Ch'un Ts'ew and Tso-chuen, including the outlying regions of Ts'oo, Woo, and Yueh, with appanages in the royal domain, attached territories in the larger States, and the barbarous tribes on the east, west, north, and south, are only 198. In the 'Annalistic Tables of the successive dynasties,' published in 1,803, the occurrences in the kingdom of Chow, from its commencement in B C 1,121 down to 403, are arranged under thirteen States, and from 402 down to its extinction in B C 225, under seven States.

The principal States which come before us in the She are Ts'in, States mentioned in the She lying west from the royal domain, a considerable part of which was granted to it in B C 759, Ts'in having the Ho on the west, and lying to the north of the royal domain, then to the east, Wei, on the north of the Ho, and Ch'ing on the south of it, with Hen and Ch'in extending south from Ch'ing. East from Ch'ing, and south of the Ho, was Sung, a dukedom held by descendants of the royal family of the Shang dynasty. North from Sung was the marquisate of Ts'aou, and north from it again was Loo, held by the descendants of Fan, the famous duke of Chow, to whose political wisdom, as much as to the warlike enterprise of his brother king Woo, was due the establishment of the dynasty. Conterminous with the northern border of Loo, and extending to the waters of what is now called the gulf of Pih-chih-le, was the powerful State of Ts'e. Yen, mentioned in III in VII 6, lay north and east from Ts'e. The subject of that ode is a marquis of Han, who appears to have played a more noticeable part in the time of king Seuen, than any of his family who went before or came after him did. His principality was on the west of the Ho, covering the present department of T'ung-chow, Shen-se, and perhaps some adjacent territory. The ode commences with a reference to the labours of Yu which made the country capable of cultivation, but much of it must still have been marsh and forest in the time of king Seuen, for mention is made of its large streams and meres, and of the multitudes of its deer, wild-cats, bears, and tigers.

The princes of these States, distinguished among themselves by the titles of Kung, How, Pih, Tsze, and Nan, which may most con-

veniently he expressed by duke, marquis, earl, count or viscount, and baron, were mostly Kea,<sup>1</sup> offshoots from the royal stem of Chow. So it was with those of Loo, Ts'au, Wei, Ch'ing Tsin, Yen and Han Sung, it has been stated, was held by descendants of the kings of Shang, who were therefore Iszes.<sup>2</sup> The first marquis of Ts'e, was Shang foo, a chief counsellor and military leader under kings Wán and Woo. He was a Kéang,<sup>3</sup> and would trace his lineage up to the chief minister of Yaou, as did also the barons of Heu. The marquises of Ch'in were Kweis,<sup>4</sup> claiming to be descended from the ancient Shun. The earls of Ts'in were Ying,<sup>5</sup> and boasted for their ancestor Pih yih, who appears in the Shoo, II. 1. 22, as forester to Shun. The sacrifices to Yü, and his descendants, the sovereigns of the Hsia dynasty, were maintained by the lords of Ke, who were consequently Szes,<sup>6</sup> but that State is not mentioned in the She.

All these princes held their lands by royal grant at the commencement of the dynasty, or subsequently. I have touched slightly on the duties which they owed to the king of Chow as their suzerain in the prolegomena to the Shoo, pp. 197, 198 and I do not enter further on them here. A more appropriate place for exhibiting them, and the relations which the States maintained with one another, will be in the prolegomena to my next volume, containing the Ch'un Ts'ew and the Tao-chuen.

3 The Book of Poetry abundantly confirms the conclusion drawn from the Shoo-king that the ancient Chinese had some considerable knowledge of God. The names given to Him are *Te*,<sup>1</sup>

which we commonly translate *emperor* or *ruler*, and  
 Religious views. *Shang Te*,<sup>1</sup> the *Supreme Ruler*. My own opinion, as I

have expressed and endeavoured to vindicate it in various publications on the term to be employed in translating in Chinese the Hebrew *Elohim* and Greek *Theos* is that *Te* corresponds exactly to them, and should be rendered in English by *God*. He is also called in the She 'the great and sovereign God,'<sup>2</sup> and 'the bright and glorious God.'<sup>3</sup> but, as in the Shoo, the personal appellation is interchanged with *T'ên*,<sup>4</sup> *Heaven*. *Shang T'ên*,<sup>4</sup> *Supreme Heaven*. *Haou T'ên*,<sup>4</sup> *Great Heaven*, *Hwang T'ên*,<sup>4</sup> *Great or August Heaven*, and *Min T'ên*,<sup>4</sup> *Compassionate Heaven*. The two styles are sometimes com-

1 姬 2 子 3 姜 4 姆 5 顧 6 姬  
 1 帝 and 上帝 2 IV II. IV 3. 3 IV I. [U.] L 4 天; 上天; 昊天; 皇天; 昊天 (—) 天 in Index III.

bined, as in III iii IV, where we have the forms of *Shang Te*, *Haou T'een*, and *Haou T'een Shang Te*, which last seems to me to mean *God dwelling in the great heaven*

God appears especially as the ruler of men and this lower world<sup>5</sup> He appointed grain for the nourishment of all<sup>6</sup> He watches especially over the conduct of kings, whose most honourable designation is that of 'Son of Heaven'<sup>7</sup> While they reverence Him, and administer their high duties in His fear, and with reference to His will, taking His ways as their pattern, He maintains them, smells the sweet savour of their offerings, and blesses them and their people with abundance and general prosperity<sup>8</sup> When they become impious and negligent of their duties, He punishes them, takes from them the throne, and appoints others in their place<sup>9</sup> His appointments come from His fore-knowledge and fore-ordination<sup>9</sup>

Sometimes He appears to array Himself in terrors, and the course of His providence is altered<sup>10</sup> The evil in the State is ascribed to Him<sup>10</sup> Heaven is called unpitying<sup>10</sup> But this is His strange work; in judgment, and to call men to repentance<sup>11</sup> He hates no one, and it is not He who really causes the evil time that is a consequence of forsaking the old and right ways of government<sup>12</sup> In giving birth to the multitudes of the people, He gives to them a good nature, but few are able to keep it, and hold out good to the end<sup>13</sup> In one ode, II vii X, a fickle and oppressive king is called *Shang Te* in better irony

While the ancient Chinese thus believed in God, and thus conceived of Him, they believed in other Spirits under Him, some presiding over hills and rivers, and others dwelling in the heavenly bodies In fact there was no object to which a tutelary Spirit might not at times be ascribed, and no place where the approaches of spiritual Beings might not be expected, and ought not to be provided for by the careful keeping of the heart and ordering of the conduct<sup>14</sup> In the legend of How-tseih (III ii I), we have a strange story of his mother's pregnancy being caused by her treading on a toe-print made by God In III iii V a Spirit is said to have been sent down from the great mountains, and to have given birth to the princes of Foo and Shin In IV i [1] VIII king Woo is celebrated as having attracted and given repose to all spiritual Beings,

<sup>5</sup> Eg, III i VII 1, iii I 1      <sup>6</sup> IV 1 [1] X      <sup>7</sup> Eg, II 1 VIII 1, 3 IV 1 [1] VIII  
<sup>8</sup> Eg, II 1 VI III 1, VII 7 IV ii IV      <sup>9</sup> III 1 VII 1, 3      <sup>10</sup> III  
 ii X, iii I 1 II iv VII, and often      <sup>11</sup> III ii X 8, and often      <sup>12</sup> II iv VIII 4 III  
 iii I 5, iii X 5      <sup>13</sup> III iii I 1      <sup>14</sup> III iii II 7

even to the Spirits of the Ho and the highest mountains. In II 1 IX., the writer, when deploring the sufferings caused to the States of the east by misgovernment and oppression, suddenly raises a complaint of the host of heaven — the Milky way, the Weaving sisters (three stars in Lyra), the Draught oxen (some stars in Aquila), Lucifer, Hesperus, the Hyndes, the Sieve (part of Sagittarius), and the Ladle (also in Sagittarius) — all idly occupying their places, and giving no help to the afflicted country. In no other ode do we have a similar exhibition of Sabian views. Mention is made in III 11. IV 5 of the demon of drought, and we find sacrifices offered to the Spirits of the ground and of the four quarters of the sky,<sup>15</sup> to the Father of husbandry,<sup>16</sup> the Father of war,<sup>17</sup> and the Spirit of the path.<sup>18</sup>

These last three, however, were probably the Spirits of departed men. A belief in the continued existence of the dead in a spirit state, and in the duty of their descendants to maintain by religious worship a connexion with them, have been characteristics of the Chinese people from their first appearance in history. The first and third Books of the last Part of the *Shi* profess to consist of sacrificial odes used in the temple services of the kings of Chow and Shang. Some of them are songs of praise and thanksgiving, some are songs of supplication, and others relate to the circumstances of the service, describing the occasion of it, or the parties present and engaging in it. The ancestors worshipped are invited to come and accept the homage and offerings presented, and in one (IV 1 [1.] VII) it is said that 'king Wăn, the Blessor, has descended, and accepted the offerings.'

The first stanza of III 1 I describes king Wăn after his death as being 'on high, bright in heaven, ascending and descending on the left and the right of God, and the 9th ode of the same Book affirms that Wăn, his father, and grand father, were associated in heaven. The early Chinese, as I have just said, did not suppose that man ceased all to be, when his mortal life terminated. We know, indeed, from the Tso-chuen, that scepticism on this point had begun to spread among the higher classes before the time of Confucius, and we know that the sage himself would neither affirm nor deny it, but that their dead lived on in another State was certainly the belief of the early ages with which we have now to do,

<sup>15</sup> II. VI. VII. 2; et al.  
7 et al.

<sup>16</sup> II. VI. VIII. 2; et al.

<sup>17</sup> III. I. VII. 8

<sup>18</sup> III. II. I.

as it is still the belief of the great majority of the Chinese people. But the She is as silent as the Shoo-king as to any punitive retribution hereafter. There are rewards and dignity for the good after death, but nothing is said of any punishment for the bad. In one ode, indeed (II v VIII 6), a vague feeling betrays itself in the writer, that after every other method to deal with proud slanderers had failed, Heaven might execute justice upon them, but it may be that he had only their temporal punishment in view. The system of ancestral worship prevented the development of a different view on this subject. The tyrant-oppressor took his place in the temple, there to be feasted, and worshipped, and prayed to, in his proper order, as much as the greatest benefactor of his people. I have pointed out, on III in IV. 5, how king Seuen, in his distress in consequence of the long-continued drought, prays to his parents, though his father king Le had been notoriously wicked and worthless, and how endeavours have been made to explain away the simple text, from a wish, probably, to escape the honour which it would seem to give to one so undeserving of it.

4 The odes do not speak of the worship which was paid to God, unless it be incidentally. There were two grand occasions on which

Religious ceremonies it was rendered by the sovereign, the summer and winter solstices. The winter sacrifice is often described as offered to Heaven, and the summer one to earth, but we have the testimony of Confucius, in the Doctrine of the Mean, ch. XIX., that the object of them both was to serve *Shang Te*. Of the ceremonies used on those occasions I do not here speak, as there is nothing said about them in the She. Whether besides these two there were other sacrifices to God, at stated periods in the course of the year, is a point on which the opinions of the Chinese scholars themselves are very much divided. I think that there were, and that we have some intimation of two of them. IV 1 [1] X is addressed to How-tseih, as having proved himself the correlate to Heaven, in teaching men to cultivate the grain which God appointed for the nourishment of all. This was appropriate to a sacrifice in spring, which was offered to God to seek His blessing on the agricultural labours of the year, How-tseih, as the ancestor of the House of Chow, and the great improver of agriculture, being associated with Him in it. IV 1 [1] VII, again, was appropriate to a sacrifice to God in autumn, in the Hall of Light, at a great audience to the feudal princes, when king Wăn

was associated with Him, as being the founder of the dynasty of Chow

Of the ceremonies at the sacrifices in the royal temple of ancestors, in the first months of the four seasons of the year, we have much information in several odes. They were preceded by fasting and various purifications on the part of the king and the parties who were to assist in the performance of them<sup>1</sup>. There was a great concourse of the feudal princes,<sup>2</sup> and much importance was attached to the presence among them of the representatives of the former dynasties;<sup>3</sup> but the duties of the occasion devolved mainly on the princes of the same surname as the royal House. Libations of fragrant spirits were made, to attract the Spirits, and their presence was invoked by a functionary who took his place inside the principal gate.<sup>4</sup> The principal victim, a red bull, was killed by the king himself, using for the purpose a knife to the handle of which were attached small bells.<sup>5</sup> With this he laid bare the hair, to show that the animal was of the required colour, inflicted the wound of death, and cut away the fat, which was burned along with southernwood, to increase the incense and fragrance.<sup>6</sup> Other victims were numerous, and II. VI. V. describes all engaged in the service as greatly exhausted with what they had to do, flaying the carcasses, boiling the flesh, roasting it, broiling it, arranging it on trays and stands, and setting it forth.<sup>6</sup> Ladies from the harem are present, presiding and assisting, music peals, the cup goes round.<sup>6</sup> The description is as much that of a feast as of a sacrifice, and in fact, those great seasonal occasions were what we might call grand family reunions, where the dead and the living met, eating and drinking together, where the living worshipped the dead, and the dead blessed the living.

This characteristic of these ceremonies appeared most strikingly in the custom which required that the departed ancestors should be represented by living individuals of the same surname, chosen according to certain rules which the odes do not mention. They took for the time the place of the dead, received the honours which were due to them, and were supposed to be possessed by their Spirits. They ate and drank as those whom they personated would have done, accepted for them the homage rendered by their descendants, communicated their will to the principal in the sacrifice or feast,

<sup>1</sup> III. II. I. 7.    <sup>2</sup> IV. I. [L.] I. IV. 4. *et al.*    <sup>3</sup> III. I. I. 4, 5; IV. I. [II.] III.    <sup>4</sup> II. VI. V. 2.    <sup>5</sup> II. II. VI. 5.    <sup>6</sup> II. VI. V.



and pronounced on him and his line their benediction, being assisted in this point by a mediating priest, as we must call him for want of a better term. On the next day, after a summary repetition of the ceremonies of the sacrifice, these personators of the dead were specially feasted, and so, as it is expressed in III. 11 IV, 'their happiness and dignity were made complete'. We have an allusion to this strange custom in Mencius (VI Pt i V), showing how a junior member of a family, when chosen to represent at the sacrifice one of his ancestors, was for the time exalted above his elders, and received the demonstrations of reverence due to the ancestor. This custom probably originated under the Chow dynasty, one of the regulations made by the duke of Chow, and subsequently to it, it fell into disuse.

When the sacrifice to ancestors was finished, the king feasted his uncles and younger brothers or cousins, that is, all the princes and nobles of the same surname with himself, in another apartment. The musicians who had discoursed with instrument and voice during the worship and entertainment of the ancestors, followed the convivial party, 'to give their soothing aid at the second blessing'.<sup>7</sup> The viands, which had been provided, we have seen, in great abundance, and on which little impression could thus far have been made, were brought in from the temple, and set forth anew. The guests ate to the full and drank to the full, and at the conclusion they all bowed their heads, while one of them declared the satisfaction of the Spirits with the services rendered to them, and assured the king of their favour to him and his posterity, so long as they did not neglect those observances.<sup>7</sup> During the feast the king showed particular respect to those among his relatives who were aged, filled their cups again and again, and desired that 'their old age might be blessed, and their bright happiness ever increased'.<sup>8</sup>

The above sketch of the seasonal sacrifices to ancestors shows that they were mainly designed to maintain the unity of the family connexion, and intimately related to the duty of filial piety. Yet by means of them the ancestors of the kings were raised to the position of the Tutelary Spirits of the dynasty, and the ancestors of each family became its Tutelary Spirits. Several of the pieces in Part IV, it is to be observed, are appropriate to sacrifices offered to some one monarch. They would be celebrated on particular

<sup>7</sup> II vi V 6<sup>8</sup> III vi V 6

occasions connected with his achievements in the past, or when it was supposed that his help would be specially valuable in contemplated enterprises

There were also other services performed in the temple of ancestors which were of less frequent occurrence, and all known by the name of *te*.<sup>9</sup> That term was applied in a restricted sense to the annual sacrifice of the summer season, but there were also 'the fortunate *te*,<sup>10</sup> when the Spirit-tablet of a deceased monarch was solemnly set up in its proper place in the temple, 25 months after his death, and 'the great *te*,<sup>11</sup> called also *hshah*,<sup>11</sup> celebrated once in 5 years, when all the ancestors of the royal House were sacrificed to, beginning with the mythical emperor K'uh,<sup>12</sup> to whom their lineage was traced. There is no description in the *She* of the ceremonies used on those occasions.

With regard to all the ceremonies of the ancestral temple, Confucius gives the following account of them and the purposes they were intended to serve in the Doctrine of the Mean, ch XIX. 4 — 'By means of them they distinguished the royal kindred according to their order of descent. By arranging those present according to their rank, they distinguished the more noble and the less. By the apportioning of duties at them, they made a distinction of talents and worth. In the ceremony of general pledging, the inferiors presented the cup to their superiors and thus something was given to the lowest to do. At the [concluding] feast, places were given according to the hair, and thus was marked the distinction of years.

5 The habits and manners of the ancient Chinese generally as they may be learned from the *She*, will be found set forth in a variety of particulars in the appended essay by M. Edouard Biot, whose Manners and customs of the Chinese generally early death was a great calamity to the cause of Chinese study. It was not possible for him in his circumstances, and depending so much as he did on Lacharri  s translation of the odes, to avoid falling into some mistakes. I have corrected the most serious of these in brief foot notes, and also several errors—probably misprints—in his references to the odes on which his statements were based. The pioneers in a field and literature so extensive as the Chinese could not but fall into many devious tracts. It is only by degrees that Sinologists are attaining to the proper accuracy in their representations of the subjects which they take in

hand On two or three points I subjoin some additional observations

1 That filial piety or duty is the first of all virtues is a well-known principle of Chinese moralists, and at the foundation of a well-ordered social State they place the right regulation of the relation between husband and wife Pages might be filled with admirable sentiments from them on this subject, but nowhere does a fundamental vice of the family and social constitution of the nation appear more

The low status of woman, } strikingly than in the *She* In the earliest  
and polygamy } pieces of it, as well as in the latest, we have abundant evidence of the low status which was theoretically accorded to woman, and of the practice of polygamy. Biot has referred to the evidence furnished by the last two stanzas of II iv VI of the different way in which the birth of sons and that of daughters was received in a family The family there, indeed, is the royal family, but the king to whom the ode is believed to refer was one of excellent character, and the theory of China is that the lower classes are always conformed to the example of those above them The sentiments expressed in that ode are those of every class of the Chinese, ancient and modern While the young princes would be splendidly dressed and put to sleep on couches, the ground to sleep on and coarse wrappers suffice for the princesses The former would have sceptres to play with, the latter only tiles The former would be one of them the future king, the others the princes of the land, the latter would go beyond their province if they did wrong or if they did right, all their work being confined to the kitchen and the temple, and to causing no sorrow to their parents The line which says that it was for daughters neither to do wrong nor to do good was translated by Dr Morrison as if it said that 'woman was incapable of good or evil,' but he subjoins from a commentary the correct meaning, that 'a slavish submission is woman's duty and her highest praise' She ought not to originate anything, but to be satisfied with doing in all loyal subjection what is prescribed to her to do In II 1 I a bride is compared to a dove, but the point of comparison lies in the stupidity of the bird, whose nest consists of a few sticks brought inartistically together It is no undesirable thing for a wife to be stupid, whereas a wise woman is more likely to be a curse in a family than a blessing As it is expressed in III iii X 3,

A wise man builds up the wall [of a city],  
 But a wise woman overthrows it.  
 Admirable may be the wise woman,  
 But she is no better than an owl.  
 A woman with a long tongue  
 Is [like] a stepping-stone to disaster.  
 Disorder does not come down from heaven;—  
 It is produced by the woman.  
 Those from whom come no lessons, no instruction,  
 Are women and eunuchs.

The marquis D Hervé-Sunt Denys, in the introduction to his *Poetry of the T'ang dynasty*, p. 19, gives a different account of the status of the woman anciently in China. He says —

The wife of the ancient poems is the companion of a spouse who takes her counsels, and never speaks to her as a master. She chooses freely the man with whose life she will associate her own. Nothing shows us as yet polygamy in the *Songs of the Aoud Fouy* composed between the 12th and the 8th century before our era.<sup>1</sup> If tradition will have it that Shun gave his two daughters to Yu in choosing him to succeed to the throne,<sup>2</sup> if the Chow Le mentions a grand number of imperial concubines independently of the empress proper—we may believe that these were only royal exceptions, not in accordance with the popular manners.

That there was often a true affection between husband and wife in China, in the times of the She-king, as there is at the present day, is a fact to be acknowledged and rejoiced in. Notwithstanding the low estimation in which woman's intellect and character were held, the mind of the wife often was and is stronger than her husband's, and her virtue greater. Many wives in Chinese history have entered into the ambition of their husbands, and spurred them on in the path of noble enterprise; many more have sympathized with them in their trials and poverty, and helped them to keep their little means together and to make them more. I in III, v VIII, vi II, III, and V, vii VIII and XVI vii. I x. V and XI, are among the odes of the She which give pleasant pictures of wifely affection and permanent attachment. I believe also that in those early days there was more freedom of movement allowed to young women than there is now, as there was more possibility of their availing themselves of it so many centuries before the practice of cramping their feet and crippling them had been introduced. But on the other hand there are odes where the wife, displaced from her proper place as the mistress of the family, deploras her hard lot. There is no evidence to show that honourable marriages ever took place without the intervention of the go-between, and merely by the preference and choice of the principal parties concerned, and there can be no doubt that polygamy prevailed from the earliest times, just as it prevails now, limited only by the means of the

<sup>1</sup> Between the 1<sup>st</sup> century and the 6th.      <sup>2</sup> The margule must mean the case of Yaou marrying his two daughters to Shun — see the first Book of the Shoo.

family. So far from there being no intimations of it in the odes of Part I, there are many. In ode IV of Book I, the other ladies of king Wǎn's harem sing the praises of T'ae-sze, his queen, the paragon and model to all ages of female excellence, because of her freedom from jealousy. The subject of ode V is similar. In ode X, Book II, we see the ladies of some prince's harem repairing to his apartment, happy in their lot, and acquiescing in the difference between it and that of their mistress. Every feudal prince received his bride and eight other ladies at once, a younger sister of the bride and a cousin, and three ladies from each of two great Houses of the same surname. The thing is seen in detail in the narratives of the Tso-chuen. Let the reader refer to the 5th passage which I have given on pp 88 89 from Han Ying's Illustrations of the She. The lady Fan Ke there, a favourite heroine of the Chinese, tells the king of Ts'oo how she had sought to minister to his pleasure, and had sent round among the neighbouring States to find ladies whom she might introduce to him, and who from their beauty and docility would satisfy all his desires. Nothing could show more the degrading influence of polygamy than this vaunted freedom from jealousy on the part of the proper wife, and subordinately in her inferiors.

The consequences of this social State were such as might be expected. Many of the odes have reference to the deeds of atrocious licentiousness and horrible bloodshed to which it gave rise. We wonder that, with such an element of depravation and disorder working among the people, the moral condition of the country, bad as it was, was not worse. That China now, with this thing in it, can be heartily received into the comity of western nations is a vain imagination.

ii The preserving salt of the kingdom was, I believe, the filial piety, with the strong family affections of the Chinese race, and their respect for the aged, virtues certainly of eminent worth. All these are illustrated in many odes of the She, and yet there is

The filial piety and other virtues of the Chinese, not conducing to the peace of the country so much as we might expect } a danger of misjudging from them the actual condition of the country.

In this point the marquis D' Hervey Saint-Denys has again fallen into error. Starting from the 14th ode of Book IX, Part I, he institutes an eloquent contrast between ancient Greece and ancient China (Introduction, p 15)

'The Iliad,' says he, 'is the most ancient poem of the west, the only one which can be of use to us by way of comparison in judging of the two civilizations which developed parallelly under conditions so different at the two extremities of the inhabited earth. On one side are a warlike life, sieges without end, combatants who challenge one another, the sentiment of military glory

which animates in the same degree the poet and his heroes—we feel ourselves in the midst of a camp. On the other side are regrets for the domestic hearth; the home-sickness of a young soldier who ascends a mountain to try and discern at a distance the house of his father; a mother whom Sparta would have rejected from her walls; a brother who counsels the absent one not to make his race illustrious but above all things to return home.—we feel ourselves in another world, in I know not what atmosphere of quietude and of country life. The reason is simple. Three or four times conquered by the time of Homer Greece became warlike as her invaders. Uncontested mistress of the most magnificent valleys of the globe, China beloved to remain pacific as her first colonists had been.

But there are not a few odes which breathe a warlike spirit of great ardeur, such as II. iii. III. and IV. III. 1. VII., iii. VIII. and IX. IV. ii. III., iii. IV. and V. There is certainly in others an expression of dissatisfaction with the toils and dangers of war,—complaints especially of the separation entailed by it on the soldiers from their families. What the speakers in II. iv. I. deplore most of all is that their mothers were left alone at home to do all the cooking for themselves. It may be allowed that the natural tendency of the She as a whole is not to excite a military spirit, but to dispose to habits of peace yet as a matter of fact there has not been less of war in China than in other lands. During the greater part of the Chew dynasty a condition of intestine strife among the feudal States was chronic. The State of Ts'in fought its way to empire through seas of blood. Probably there is no country in the world which has drunk in so much blood from its battles, sieges, and massacres as this.

iii. The 6th ode of Book XI, Part I relates to a deplorable event, the burying of three men, brothers, esteemed throughout the State of Ts'in for their admirable character, in the grave of duke Muh, and along with his coffin. Altogether, according to the Tso-chuen, 177 individuals were immolated on

that occasion. Following the authority of

Sze ma Ts'üen, who says that the cruel practice began with duke Ch'ing, Muh's elder brother and predecessor, at whose death 66 persons were buried alive, M. Biot observes that this bloody sacrifice had been recently taken from the Tartars. Yen Ts'an, of the Sung dynasty, of whose commentary on the Sbe I have made much use, says that the State of Ts'in, though at that time in possession of the old territory of the House of Chew, had brought with it the manners of the barbarous tribes among whom its people had long dwelt. But in my mind there is no doubt that the people of Ts'in was made up mainly of those barbarous tribes. This will appear plainly when the Ch'un Ts'üw and Tso-chuen give

occasion for us to review the rise and progress of the three great States of Ts'in, Tsin, and Ts'oo. The practice was probably of old existence among the Chinese tribe as well as other neighbouring tribes. A story of Tsze-k'in, one of Confucius' disciples, mentioned in a note on p. 6 of the Analects, would indicate that it had not fallen into entire disuse, even in the time of the sage, in the most polished States of the kingdom. Among the Tartars so called it continues to the present day. Dr. Williams states, on the authority of De Guignes, that the emperor Shun-che, the first of the present Manchew dynasty, ordered thirty persons to be immolated at the funeral of his consort, but K'ang-he, his son, forbade four persons from sacrificing themselves at the death of his consort.<sup>1</sup>

1 The Middle Kingdom, Vol. I, p. 267

---

## APPENDIX

### RESEARCHES INTO THE MANNERS OF THE ANCIENT CHINESE, ACCORDING TO THE SHE-KING

BY M. EDOUARD BIOT. TRANSLATED FROM THE *JOURNAL*  
*ASIATIQUE* FOR NOVEMBER AND DECEMBER, 1843

The She-king is one of the most remarkable Works, as a picture of manners, which eastern Asia has transmitted to us, and at the same time it is the one whose authenticity is perhaps the least contested. We know that this sacred Book of verse is a collection in which Confucius gathered together,<sup>1</sup> without much order, odes or songs, all anterior to the 6th century before our era, and which were sung in China at ceremonies and festivals, and also in the intercourses of private life, as the compositions of the earliest poets of our Europe were sung in ancient Greece. The style of these odes is simple, their subjects are various, and they are in reality the national songs of the first age of China.

<sup>1</sup> It had not occurred to Biot to question the ordinary accounts of the compilation of the odes by Confucius. While these have been exploded in Ch. I. of these proleg., the antiquity and authenticity of the odes remain, as much entitled to our acknowledgment as before.

The *Sho-king* suffered the fate of the other ancient books at the general burning of them, attributed to the first emperor of the *Tsin* dynasty in the third century before our era. But it was natural that the pieces composing it, made in rhyme and having been sung should have been preserved in the memory of the literati and of the people much more easily than the different parts of the other sacred Works and hence, on the revival of letters, under the *Han* dynasty in the second century before our era, the *Sho-king* reappeared almost complete while the *Lo-ke* and other Works underwent serious alterations. The discovery a little time before, of Chinese ink and paper allowed the multiplication of copies and the text was commented on by several learned scholars. Their commentaries have come down to us and in the absence of ancient manuscripts the preservation of which is impossible from the bad quality of Chinese paper these written at a time not far removed from the first publication of the *Sho-king* afford to us sufficient guarantees that the primitive text has not been altered by the copyist, from antiquity down to our days.

It is evident that this collection of pieces, all perfectly authentic, and of a form generally simple and naïve, represents the manners of the ancient Chinese in the purest way and offers to him who wishes to make a study of those manners a mine more easy to work than the historical books, such as the *Shoo-king* the *Tro-chuen*, and the *Kioh-yn* where the facts relative to the manners and the social constitution of the ancient Chinese are as it were drowned in the midst of long moral discourses. There exist, as we know two special collections of ancient usages—the *Lo-ke* or collection of rites properly so called which has been classed among the sacred Books and the *Chow-ke* or rites of *Chow*. A faithful translation of these two Works would throw a great light on the ancient usages of the Chinese but their extent and the extreme conciseness of the text make such translation very difficult. We can establish in a sure manner the sense of each phrase only by reading and discussing the numerous commentaries found in the imperial editions. M. Stein Julien has given us hopes of a translation of the *Lo-ke* but the vast labour demanded from him a long preparation, and will require perhaps years before it is completely accomplished. While waiting for the publication of this translation so desirable for that of the *Chow-ke* which I have undertaken, and for those of the *Tro-chuen*, and the *Kioh-yn* which will perhaps be attempted one day by some patient Sinologist:—while waiting for these things, I have concentrated in this memoir my investigations on the *Sho-king* the reading of which is, to say the least, greatly facilitated by the Latin translation of Lacharrie. That translation, made in China by this missionary has been published by the zeal of M. Minbl and if we can discover in it some inaccuracies, in consequence of the author's having used in great measure the Manchew version of the original we owe, as a compensation, to the learned missionary a series of notes extracted from the commentaries, very useful in throwing light upon the historical allusions, as well as the probable identification of the animals and vegetables mentioned in the text with those with which we are acquainted.

I have explored the *Sho-king* as a traveller in the 6th century before our era might have been able to explore China; and to give order to my notes, I have classed the analogous facts which I have succeeded in gathering under different titles which divide my labour into so many small separate chapters. I have indicated the ode from which my quotations are taken, and have thus composed a sort of catalogue of subjects in the *Sho-king*. This arrangement will allow the reader to glance easily



at the passages which I have brought together, and the results deduced from them, he will be able to verify them, if he desires it, in the text which I have carefully consulted, or at least in the translation of Lacharme. He will be able in the same way to verify, in the text, or in the published translations of them, the occasional quotations which I have made from the *Shoo-king*, the *Iih-king* (that ancient Work on divination, at least as old as the *She-king*), and finally from the curious work of Mencius. He will thus be placed in the early age of China, and contemplate at his ease the spectacle of the primitive manners of that society, so different from those which were then found in Europe and in western Asia, in that part of the globe designated on our charts by the name of '*The World known to the ancients*'

### PHYSICAL CONSTITUTION OF THE CHINESE

The epithalamium of the princess of Ts'ö (I v III) gives us a portrait of a Chinese beauty of that period. It is there said —

Her fingers were like the blades of the young white grass,  
Her skin was like congealed ointment,  
Her neck was like the tree-grub,  
Her teeth were like melon-seeds,  
Her [fore-] head cicada-like, her eyebrows like [the antennæ of] the silkworm moth.<sup>1</sup>

The form of the head (or forehead), compared to that of a cicada or grasshopper, indicates evidently the rounded temples, which are a characteristic of the portraits that we have of the Chinese of the present day. The slender and long eyebrows were a sign of long life, as we see in II ii. VII 4<sup>2</sup>

In I iv III 2 the beauty of a princess of Wei<sup>3</sup> is mentioned in similar terms. The piece celebrates the whiteness of her temples, and the splendour of her black hair, in masses like clouds. The black colour of the hair is, as we know, habitual among the Chinese of our day. Three odes call the Chinese '*the black-haired nation*' (II i VI 5 III iii III 2, IV 3). This designation which is found also in the first chapters of the *Shoo*, in Mencius, in the *Tso-chuen*, and other ancient Works, is still used in the present day in official publications. The narratives of missionaries inform us that every individual whose hair and eyes are not black is immediately recognized in China as a foreigner.

In I vii IX 1, the complexion of a beautiful lady is compared to the colour of the flower of a tree, analogous to our plum tree<sup>4</sup>. In men they admired a high-coloured complexion as if the face had been rouged (I xi V 1).

We do not find in the *She-king* any notice about man's height, but I will add here a reference to Mencius, VI Pt ii II 2, where it is said that king Wän was believed to have been 10 cubits high, and T'ang 9 cubits. The speaker in that passage gives his own height as 9 cubits 4 inches. According to the measures of Amyot (Vol XIII of the *Memoirs by Missionaries*), the Chinese cubit, in the time of the Chow dynasty amounted to about 20 *centimètres*. The three preceding numbers therefore correspond to about, in English, 6½ feet, 5 ft 10 in, and 6 ft 1 in.

1 M. Biot translates the description in the present tense after Lacharme, after whom also he calls the piece an epithalamium. But the tense does not affect the portrait given us in the description. See the notes on the ode. 2 This is a mistake. The slender eyebrows in this ode were a trait of female beauty, different from the bushy eyebrows of men which were a sign of longevity. 3 This princess of Wei was, like the one in I v III, a native of Ts'ö. 4 Not a plum tree. See the notes on the ode.

Mencius' questioner quotes these heights as remarkable from which we may presume with a degree of probability that man's height has not sensibly varied in China from ancient times.<sup>5</sup>

### CLOTHING

The officers had six sorts of different clothes for the different seasons, or epochs of the year and the princes had seven (I x IX 1 2).<sup>1</sup> At the court of king Wan (in Shen-se) the officers wore habits of wool, embroidered with silk in five different ways (I ii. VII).<sup>2</sup> In many courts the garment which was worn uppermost was garnished with cuffs of leopard skin (I vi. VI; x VII). In Shen-se the kings of Tsin wore a garment of fox fur with one of brodered silk over it (I xi V). Similar garments of fox skin were worn at the court of Pei by the officers (I iii. VII). The robes of the feudal princes were generally of embroidered silk (I xiv I IV 1 [iii.] VII). Red was adopted by the kings of Chow for the garments of the princes and officers at their court (I xiv II 1; II iii. V 4). The officers at the courts of the feudal princes wore a red collar to their principal robe (I x III 1).

One of the feudal princes appears wearing a cap of skin adorned with precious stones (I v I 2). Their officers had in summer a cap woven from the straw of the *fas* plant, and in winter one of black cotton (II viii. 1 2). His bandmen wore in summer caps of straw (IV i. [ii.] VI). These caps were fastened on the head with strings (I viii. VI 2) like those of the Chinese at the present day. A princess of the State of Wei had her upper robe of a green colour and the under one of yellow (I iii. II). In a time of mourning the cap and garments were required to be white (I xiii. II). Beyond the court, dresses were of various colours with the exception of red. Ladies wore caps of black fur (I xiv III 3).<sup>4</sup> Girdles were of silk (I xiv III) and of various colours, very long and fastened by a clasp (I vii. IX).<sup>5</sup> Men and women who were rich attached to the ends of these girdles precious stones (I vi. X. 3 v V 1).<sup>6</sup> When a rich man wished to do honour to his friends who visited him, he gave them precious stones to adorn their girdles (I vii. VIII. 3 vi. X. 3).<sup>6</sup>

The princes of the blood wore red shoes (I xv VII III iii. VII 2) embroidered with gold (II iii. V 4).<sup>7</sup> In general, shoes of cloth made from the *dolichos* plant (a kind of flax) were worn in summer (I viii. VI 2 II v LX 2).<sup>8</sup> and leather shoes in winter. In two odes (I ix. I. I II v LX. 2), men of the eastern districts complain of being reduced by the prevailing misery to have only cloth shoes in winter.<sup>9</sup> Women of the ordinary class wore their garments undyed and a veil or collar of a blackish colour (I vii. XIX).

<sup>5</sup> Hsi might have added that tallness was admired in ladies (I v III).

<sup>1</sup> See the notes on I x IX. Hsi has not understood the meaning. <sup>2</sup> I ii. VII does not speak of the court of king Wan, nor of garments of wool worn by the officers at the court in the writer's eye who has before him their jackets of sheep skin and lamb-skin. <sup>3</sup> There was no king of Tsin in the age of the Shih. The ruler of the State of Tsin was an earl. <sup>4</sup> This interpretation of the line referred to is very doubtful. <sup>5</sup> The odes here referred to do not speak of the girdle but of the girdle-pendant worn by ladies. See on I vii. XIII. <sup>6</sup> This general conclusion cannot be drawn from these passages. All the feudal princes did the same. <sup>7</sup> The plant *fas*, was not a kind of flax nor could the shoes made of its fibres be said to be made of cloth. <sup>8</sup> In I ix. I there is a complaint of the kind intimated.

Princes and dignitaries habitually wore ear-pendants (I v I 2 II viii I 3) 10 I iv III criticizes the elaborate toilette of a Chinese lady who wore plates of gold in the braids of her hair, and had six precious stones on each of her ear-pendants. Her comb is of ivory, and her robe is embroidered in silk of various colours. The ode says that she wore no false hair, and that she had only her own black hair, thick as clouds 11. The toilette of Chinese ladies was made before a mirror which must have been of metal (I iii I 2).

The wives of dignitaries twisted their hair on the sides of the head, or they curled it (II viii I 4). As a sign of sadness, they let it hang loose (II viii II 1). Widows cut their hair, preserving a lock on each side of the head (I iv I) 12.

The children of the rich wore at their girdle an ivory pin, which was used to open the knot when they undressed, and they wore also a ring of ivory (I v VI) 13. Until then majority the hair was twisted up in two horns on the top of the head (I viii VII 3). We know that this bifurcated coiffure is still that of Chinese maid-servants, often designated, because of this peculiarity, by a character which has the form of our Y. At sixteen, boys assumed the cap called *pen* (*ib*).

Men and women used pomade for their hair (I v VIII 2), and wore at their side an ivory comb. We know that the practice of having the head shaved was introduced into China by the Manchew Tartars in the 17th century. A recent traveller, M. Tradeseant Lay, has remarked upon the habitually dirty state of the hair of Chinese children, and he even says that the hair is of such a nature as easily to become matted, which produces a disagreeable malady. It was probably to avoid this matting that people in easy circumstances carried about them a comb in the times described in the *Shu-king*.

#### BUILDINGS AND DWELLING HOUSES

The walls of houses were ordinarily made of earth. For the foundations they pounded the soil hard where it was intended to erect the walls (II iv V 3), over this space they placed a frame-work of four planks, two of which corresponded to the two faces of the wall, and were arranged by the help of a plumb-line (III i III 5). The interval between the planks was filled with earth wetted and brought to it in baskets (*ib*, 6). They rammed in this earth with heavy poles of wood, and thus made a length of wall of a certain height, all the parts of which they brought to the same level, filling up where the earth failed, and paring away where there was too much (*ib*, see also the ancient dictionary *Urh-ya*, Ch IV). They then moved the frame-work higher, and proceeded to make the upper part of the wall. It was precisely the same kind of construction which we see in the south of France, and which goes by the name of *pisé*. Foo Yuch, the minister of the emperor<sup>1</sup> Woo-ting of the Shang dynasty, was at first a *pisé*-mason (Shoo, IV viii Pt I 3). The workmen encouraged one another by cries. For the foundation of a town and for the construction of a considerable edifice, the drum gave the signal for the commencement and leaving off of work (III i III 6) 2. The beams were of bamboo, of pine (II iv

10, 11. These ear-pendants were the ear-plugs or stoppers, not suspended from the ears, but from a comb in the hair, coming down to cover the ears. See the notes on I iv III. 12 See the notes on I iv I. The view of it taken by Biot has been maintained. 13 I v VI does not speak of the children (*les enfants*) of the rich, but of a young dandy. The pin or spike was for loosing knots generally.

1 Woo-ting was not emperor, but king. Emperors should not be spoken of during the Hea, Shang, and Chow dynasties. 2 The drum in III i III 6 would seem to have sounded to inspire the workmen.

V) or of cypress (IV ii IV 3) They were cut and planed. The frames of the doors were also made of wood (IV iii V 6). The poor made their cabins of rough planks (II iv IV) 3. In the 14th century before our era, the inhabitants of western China had no houses, but lived in caverns or grottoes, a hole at the top of the vault serving as an outlet for the smoke. Such was the first abode of T'an foo called also the ancient duke, the grandfather of king Wên, who inhabited the country of Pin, a district at the present day of the department of Fung ts'ang Shên so (III i. III.) 4. T'an foo, says that ode lived in a cavern like a potter's kiln there were then no houses. Another ode, however (III ii. VI. 3-4) attributes to duke Law a preceding chief of the same country buildings considerably extensive, such as large stables and sheep-folds. According to the Shu-king (III i. III.) and Moncius (I. Pt. ii. XV 1-2) the first establishments of the Chinese in the western regions were destroyed by the Tartars. 5. T'an foo, the descendant of duke Law was obliged to retire, and to transport his tribe to the south of his earlier settlement. Then he established the new city of which III i. III. gives the description, and resumed with his people the agricultural labours which had been interrupted by the ravages of the enemy.

The doors of the houses faced the south or the west (II iv V 2) or mid way the south west. They gave them their position by observing the shadow of the sun at noon, or by the culminating of a well-known star (I iv VI 1) 6. In winter the husbandmen ordinarily plastered the doors (I xv I. 5) to keep out the cold.

The floor of the house was levelled by beating it, and it was then covered with a coarse kind of dried grass, on which were placed mats of bamboo which served as beds (II iv V 6) 7. People in easy circumstances placed at the south-east corner of their houses a special chamber called the *Hall of ancestors* (I ii. IV 3). It was adorned with pillars of wood like the entrance-hall. The sovereign, the princes, and the great officers alone had the right of erecting a building dedicated especially to the performance of the ceremonies in honour of their ancestors (III i. VI 3. IV i. [II.] VIII ii. IV iii V). A path conducted to this building (I xii. VII 2) and the approaches to it were required to be carefully cleared of thorns (I xii. VI) 8.

The cities were surrounded with a wall of earth, and with a ditch which was dug out first, and furnished the materials for the wall (III iii. VII 6 & X. 3). We read in the Yih king. The wall falls back into the moat, if it be badly founded (Diagram 羣, par 7) 9.

### THE CHASE.

In those times of nascent civilisation the chase was an important means of subsistence for the pioneers who were clearing the forests. The habitual arm of the chase was the bow and arrow. The bows were of carved wood (III ii. II. 3) and adorned with green silk (IV ii. IV. 5) probably to preserve them from the damp.

3 II. iv. V says nothing of this. 4 The ancient Pin was not in Fung ts'ang dept. T'an foo came from Pin to K'e-chow in Fung ts'ang. See the notes on the title of I. t. I., and on III. i. III. 5 Let it not be thought that these Chinese settlers were pushing westwards from the east. They were advancing eastwards from the west, and pushed on by tribes behind them. 6 The mention of the star in I. iv. VI. 1 does not have the meaning here given to it. 7 No. They slept on couches or stands raised from the ground. The mats spread on the ground or floor served as tables, where the meal was set out. 8 Of course a path conducted to the building;—I. xii. VII. 2 describes the tiles with which it was laid. I. xii. VI speaks of the cemetery or place of tombs; and not of the temple. 9 The words 'if it be badly founded' are not in the Yih. Blot seems to have misunderstood the text.

They kept them in leather cases (I vii IV 3 II viii II 3) Those of the princes of the blood were painted red, the Chow colour At certain periods of the year, they observed the ceremony of archery, each archer having four arrows which he discharged at the target (III ii II 3) To aid him in drawing the bow and discharging the arrow, the hunter or archer had a ring of metal on the thumb of his right hand, and threw back his coat upon the other arm (II iii V 5) <sup>1</sup>

Solitary hunters pursued the goose or the wild-duck (I vii VIII 1), the boar (I. ii XIV II iii VI 4), the wolf (I viii II 3), the fox (I xv I 4) in the first month, or at the commencement of our year, the hare (II v III 6, IV 4) <sup>2</sup> In the chase they used dogs (I viii VIII II v IV 4)

The great hunts of the chiefs were conducted *en battue* They surrounded the woods with large nets, fixed to the ground by stakes, and intended specially to catch the hares, which the beaters forced to throw themselves into them (I i VII) <sup>3</sup> They set fire also to the grass and bushes of a large plain, to collect the game in a place determined on, where they killed it easily with the arrow We have the description of such a hunt in I vii III and IV The chief mounted in a carriage and four kills at his ease the game thus collected The ode eulogizes his courage, and says that he fought against tigers with bare breast

When they had a considerable number of men, or when the ground was not covered with vegetation high enough to raise a conflagration, they arranged the men in a circle, and made them all march towards a single point, beating back the game (I xi II 2, xv I 4 II iii V and VI) They often formed several circles of beaters, one within another (the Yih, diagram 卐, par 9) <sup>4</sup> These grand hunts took place principally in the second moon, corresponding to our month of February (I xv I 4) They hunted also herds of deer (II iii VI 2), of boars (I ii XIV, xi II), of wild oxen (II iii VI 3) <sup>5</sup> The hunters offered to their prince the boars of three years, and kept for themselves the smallest, which were only one year old To preserve the carcasses of the killed deer, they covered them up with straw (I ii XII) <sup>6</sup>

The grand hunts *en battue* were entirely similar to those which the missionary Geibillon saw in the 18th century, when accompanying the emperor K'ang-hi to Tartary (Duhalde, vol IV, p 293, folio edition) At the times described in the She-king, they celebrated them on the two sides of the valley of the Yellow river, about the 35th parallel of latitude, in Ho-nan, in the eastern part of Shen-se, where much of the country was still uncultivated

#### FISHING

Fishing formed also an important means of subsistence They fished with the line (I v V 1 II viii II 4), but the ordinary method was with nets (I v III 4, viii IX) On the banks of large rivers they formed a stockade of wood, in front of which they arranged the nets (I viii IX II v III 8) The English traveller Lay,

1 There is nothing in the ode about the vesture being thrown on the other arm The poet speaks at once of the ring which was on the thumb of the right hand, and of an armlet of leather which was on the left arm

2 They hunted also the badger, the deer, the tiger, the panther, the rhinoceros, &c Some of the odes referred to describe grand hunts, and not those of solitary or isolated individuals

3 This ode speaks of a solitary hunter or trapper

4 Biot has misunderstood this passage of the Yih

5 These wild oxen would seem to be rhinoceroses

6 This ode has nothing to do with hunting, and the fact of the dead antelope wrapt up with the grass is an inappropriate illustration in this place

whom I have already quoted, describes, in his visit to Hongkong the fishing net as it is made in the neighbourhood of Canton. He says that on the borders of the islands in the gulf they form a wooden frame with a wheel and axle to lower and raise the nets which remain under the water. Such appears to have been the kind of apparatus of the Sho-king. It is said, in II v III 8,

Do not approach my dam,  
Do not loose my nets.

The nets were made of fine bamboo (I vii. IX : II ii. III) Like those which were used to take hares, they were fitted with bags (I xv VI) which the fish entered and so was taken. II is III names several kinds of fish, among which the carp is mentioned (see also I xii. III.) We find also (IV i. [ii.] VI II iv VIII II) a certain number of fish given as pond fish.

The habit of fishing had made them construct boats which they directed with oars (II v I. 6) The boats were of cypress-wood (I iii. I. 1 iv I 1), and of willow (II iii. II 4) <sup>2</sup> III. 1. II 5 mentions a bridge of boats, made by king Woo<sup>3</sup> to pass the river Wen in Shen-se.

### AGRICULTURE AND PASTURAGE

According to the data furnished by different odes, the system of cultivation with irrigation was established in the vast plain which forms the lower valley of the Yellow river from the gorge of the Dragon-gate (in Shen-se) to the gulf of Pih-chih-la, into which this great river then emptied itself (I iii. XVII.) <sup>1</sup> (II vii. V vi. VIII IV i. [iii.] V and VI) Every space of ground assigned to a family of husbandmen was surrounded by a trench for irrigating it, and which formed its boundary (II vi. VI.) and these trenches communicated with larger ones which were conducted to rejoin the river. The complete system adopted for the purpose of irrigation is expounded in detail in the Chow Lo (Bl. XV art 遶人), which confirms the indications in the She-king.

Beyond the great valley particularly towards the west in Shen-se and eastwards about the T'ae mountains in Shan tung there existed vast forests. The first chiefs of the House of Chow duke I-shw and T'an-foo, began the clearing of the forests of Shen-se (III 1. III 8 ii. VI) We see in IV ii. IV that the people of the State of Loo drew materials for building from the neighbourhood of mount T'ae II iv VI mentions the great herds of cattle and sheep as the chief riches of powerful families—a natural circumstance among a people still far from numerous, and spread over a vast territory. They fastened the feet of the horses with tethers while they were feeding (II iv II.) <sup>2</sup>

We can tell the principal kinds of cereals mentioned in the Sho-king and point out the localities where they were cultivated. They were rice, wheat, barley buckwheat, two sorts of millet, called *shoo* and *tsu*, which resembled the one the

<sup>1</sup> I think that M. Hiot is wrong in supposing that we have any thing arranged indicated in the She-king like that described by Mr. Trakscant Lay and which is exceedingly common at the present day in China. The odes referred to do nothing more than describe the capture of fish in baskets placed at openings in dams thrown across streams. <sup>2</sup> Boats of pine also are mentioned (I v V 4). <sup>3</sup> Should be king Wen.

<sup>1</sup> This and the other passages adduced are little to the point. <sup>2</sup> The large herds of horses, necessary for the war-chariots, fed at pleasure, without restraint of any kind, in the open territory assigned to them (IV II 1). It was only in the neighbourhood of houses that the horses for use were tethered.

*milium globosum*, the other the *holcus sorgho*. The labours of cultivation of each month are described for the State of Pin in I xv I, and for the territory of the ancient *royaume* of Chang (eastern Ho-nan) in IV 1 [11] V and VI 3.

The rice and the millet were sown in spring, on which occasion there was a ceremony (IV 1 [11] I),<sup>4</sup> the celebrated ceremony of husbandry, the ritual of which is described in the Kwoh-yu (國語, 卜, art 5). II vi VI mentions the furrows traced by the great Yu on the slope of the Nan-shan mountain in the territory of Se-gan dept.<sup>5</sup> In autumn took place the ceremony of the ingathering (IV 1 [11] IV). IV 1 [11] I mentions at the beginning of the summer of Chow, *i.e.*, about April, the first harvest of millet and of the winter barley.<sup>4</sup>

The principal instruments of cultivation, the plough with its share, the hoe or spade, the scythe or sickle, are mentioned in different odes (II vi VIII IV 1 [11] I, [11] V and VI). Weeding is recommended in a special manner (III vi VIII 2 IV 1 [11] V and VI). The weeds were gathered in heaps, and burned in honour of the Spirits who presided over the harvest (II vi VIII 2).<sup>6</sup> Their ashes nourished the soil. They prescribed also the destruction of insects or hurtful worms. The assiduous uprooting of weeds has always been recommended by the Chinese government to the cultivators of the ground. It is noted by Confucius and by Mencius as a necessity, and its continuation for twenty centuries is, no doubt, an essential cause of the astonishing fertility of the Chinese soil, from which parasitical herbs have disappeared.

In general they left the land fallow for one year, and then cultivated it for two years. If they still found weeds in it in the second year, they carefully uprooted them (II iii IV). The harvest was a time of great labour and of much rejoicing, just as it is in our country (II vi VIII). This ode says that the reapers left some ears of grain, and even small handfuls of it, for the poor widows who came to glean. The superintendent of agriculture came to the field, and rejoiced with the husbandmen. They then assigned over the share that was due to the State from the returns of the harvest.

We see in the She-king several indications of the agrarian laws established by the dynasty of Chow, and which are explained by Mencius (V Pt ii II). The division of the land in the tribe of its ancestor duke Low is indicated in III ii VI. A husbandman in II vi VIII says that the irrigation began with the field of the State (公田), and thence proceeded to their private fields<sup>7</sup>,—in harmony with the ancient system described by Mencius, according to which eight families received a space of ground divided into nine equal portions, the central portion forming the field of the State. IV 1 [11] II<sup>8</sup> shows us Ch'ing, the second of the kings of Chow, naming the officers of agriculture, and ordering them to sow the fields. It mentions the large division of 30 *le*, or more exactly of 33½ *le*, which covered a space of about 1,111 square *le*. It places there 10,000 individuals, labouring in pairs, which gives about  $\frac{111}{10000}$  of a *le* to an individual. As the *le* was generally of 300 paces, that would

3 No place is specified or indicated in these odes. What is said in them would apply to all the royal domain of Chow. I do not understand what State M. Biot intends by 'the kingdom of Chang'.

4 There is some confusion in the two references to this ode. See the notes on it.

5 Hardly so much as this. All which the ode says is that the country about Nan-shan was made cultivable by Yu.

6 No such burning ceremony is here described. The husbandmen only express their wish that the Spirit of husbandry would take the insects and commit them to the flames.

7 There is no reference to irrigation in this passage, but it implies the existence of the public field or fields, and a loyal wish is expressed that the rain might first descend on them.

8 See the notes on this ode.

give an individual 9999 square paces. Taking the ancient acre as 100 square paces, we thus find for an individual about 100 Chinese acres—the number assigned in several passages of Mencius to every head of a family. The Chow le, Bk. IX., gives the same number on good lands.

Each house occupied by a family of husbandmen was situated in the midst of the ground assigned to it (II vi. VI. 4)<sup>9</sup> It had around it its garden supplied with cucumbers, pumpkins, melons, and other kitchen vegetables. Each of these houses was surrounded by mulberry trees and jujube trees, and had also its flax-field. I. ix. V speaks of the field of 10 acres, where they cultivated the mulberry trees—meaning the plantation near the house<sup>10</sup> The hemp and similar plants, the *ch'ao* (the bohemian) the *keen* (a sort of rush) and the *kuh* (the dolichos) were steeped in the moats (I. xii. IV) The mulberry leaves served to feed the silk worms (I. xv. I. 2, 3) with which business the women were specially occupied (III. iii. X. 4) In each house, the women spun the hemp and the dolichos, and wove cloth and silken stuffs (I. iii. II)<sup>11</sup> The loom, with the cylinder for the warp and the shuttle of the wool, are mentioned in II. v. IX. 2.

They cultivated indigo or some similar plant, from which they extracted a deep blue dye (I. xv. I. 3 II. viii. II. 2) They cultivated also plants which gave a yellow dye and a red (I. xv. I. 3) The dyeing of the stuffs took place in the 8th moon, about the month of September and also the steeping of the hemp, (I. xv. I. 3)<sup>12</sup> The winter evenings were occupied in spinning weaving and making ropes (I. xv. I. 7) They kept themselves warm by burning wood of different kinds (I. xv. I. 6), and among others that of the mulberry tree (II. viii. V. 4)

### FOOD AND ITS PREPARATION

The grains of rice were bruised in a mortar (III. ii. I. 7) to free them from the husk and when so cleaned, the grain was winnowed, or passed through a sieve (ib. and II. v. IX. 7) It was then washed and cooked with the steam of boiling water (III. iii. I. 7) The cakes which were eaten at their ceremonies were thus prepared. Wheat, and the two kinds of millet,—the *shoo* and the *tschü*,—were treated in the same manner and it is in the same way that bread is made in China in the present day (see the Japanese Encyclopedia, Bk. cv., fol. 18 v., and the memoirs by the missionaries)<sup>1</sup>

The various kinds of fish were grilled upon live charcoal, or roasted on the spit (II. ii. I. 7 II. 2) or cooked in stew pans like fish (I. xiii. IV. 3; II. v. IX. 7) They took the meat from the pan (or boiler) by means of spoons made from the wood of the jujube tree (II. v. IX. 1) IV. iii. II.<sup>2</sup> describes the preparation of a

<sup>9</sup> M. Biot here falls into a mistake. Only huts were in the midst of the territories assigned to the different families,—mere temporary erections occupied by the labourers at the busiest times of the year. They were in a space of 2½ acres, and, no doubt, they cultivated vegetables about them. The proper dwellings were away from the fields, in a space for each family of other 2½ acres, and about the houses they cultivated especially mulberry trees. <sup>10</sup> No conclusion can be drawn from I. ix. V. See the notes upon it. The 10 acres are mentioned in it instead of 20, the space for the homesteads of 8 families,—to show the disorder prevailing in the State of Wei.

<sup>11</sup> The statement in this sentence is correct but I. iii. II. supplies no proof of it.

<sup>12</sup> No doubt cakes of rice and wheaten flour were made in China, and may have been used in the ancient religious ceremonies; but the mention of the rice and millet in the *Shu*, so far as I recollect, gives the impression of their being boiled in the grain. <sup>2</sup> This is a wrong reference and I cannot think of any passage which Biot could have had in view.



carp The stomach and palate of animals were specially esteemed (III n II 2),<sup>3</sup> a preference which is still common, as may be seen in the description which Gerbillon gives us of a hunt by K'ang-he (Duhalde, IV, p 293, fol ed) In ordinary houses they reared pigs (III n VI 4) and dogs to be eaten The She-king mentions only the watch-dog (I n XII 3), and the hunting-dog (I n VIII, II v IV 4), but the habit of eating the dog was very common in China acc to the Chow Le, *passim*, and the Le Ke, VI v 5 In two passages where Mencius describes what is necessary to a family of husbandmen (I Pt 1 III 4, VII 24), he notices the raising of dogs and pigs for food Thus use of the flesh of the dog is found, we know, among the Indians of north America, and it is still maintained in China Each house had also its fowl-house, filled with cocks and hens (I v II 1, *et al*) The odes of the She and the Book of Mencius do not speak of geese nor of tame ducks They make frequent mention of these birds in their wild State, and we may thence presume that they were not yet in that age generally domesticated Nevertheless, an author who lived under the Han dynasty, about 100 years n c, says that the domestic birds mentioned in the Chow Le, XXXIX par 2, were geese and ducks<sup>4</sup> Beef and mutton were placed only on the table of chiefs and dignitaries who possessed large herds and flocks (II 1 V 2 III n III) At great feasts, eight different dishes [of grain] were set forth (II 1 V. 2) The turtle was considered a dainty dish (III n VII 3) The vegetable garden of every husbandman furnished him with cucumbers, pumpkins, and melons (I xv I 6 II v VI 4) They ate also the jujube-dates, which they struck down in the eighth moon, *ic*, about the end of July (I xv I 6) At the same time they cut down the large pumpkins The cucumbers, melons, and the leaves of the *k'uei* were eaten in the seventh moon (I xv I 6) They ate habitually the tender shoots of the bamboo (III n VII 3)

In all the descriptions of solemn feasts (I n VIII 2 II n III III n VII, &c)<sup>5</sup> mention is made of the wine (酒, spirits) as the habitual drink Men who become unruly in their behaviour are reproached for their love of spirits (III n II 3)<sup>6</sup> As at the present day, this wine was a fermented drink extracted from rice (I xv I 6) The preparation of it appears to be indicated in part in III n VII, where it is said

‘They draw the water from the brook,  
And they pass it from vessel to vessel  
Then they can wet with this water the rice cooked by steam’

And in the second stanza —

‘They draw the water from the brook,  
And they pass it from vessel to vessel  
They can wash with it the vases for wine’

Lacharme has translated the 3d line of the first stanza by —

3 Here Biot is right in taking 腍 as meaning the *palate*, and not *cheek*, as I have done

4 Yet in Mencius, III Pt n X 5, we have a 鶩, which is the name appropriate to a tame goose, which is cooked and eaten, and in the Tso-chuen, under the 28th year of duke S'ang, mention is made of a 鶩, or tame duck. The common name for the domestic duck—*ah*—does not appear to have been used till the Tsin dynasty 鶩 and 鶩 are the names employed by K'uei of the Han dyn, to whom M Biot refers 5 I n VIII 2 does not speak of any solemn or extraordinary feast 6 II n VI. would be a more suitable reference

The steam of boiling water is used to make the r ;

which would indicate a veritable distillation. The text appears to me less precise<sup>7</sup> but the making of rice-wine is sufficiently indicated in I. xv I 6 where it is said that in the 10th month they reap the rice to make the *cin* for spring. Thus they allowed the fermentation to proceed during the winter and the *cin* was drunk in the spring of the following year. They separated it from the lees by straining it through herbs, or through a basket with a rough bottom (II i V 3) after which it was fit to be served at feasts (II i V 3 III i V 4). They mixed Chinese pepper (I. xii. II) with spirits and meats to render them aromatic.

The *cin* was kept in vases or bottles of baked earth (II. u. VII 2). The baked earth could not be porcelain, which was not in common use in China till a much later period.<sup>8</sup>

It is to be remarked that milk is not mentioned in the *Sho-king* as a drink. The *Yi-king* diagram ䷍ par 1 mentions the milch cow.<sup>9</sup> We know that the present Chinese in general do not drink milk.

Common people drank from horns, either unpolished or carved (II. vii. L 4 I. xv I 8). Duke L<sup>ü</sup> the ancestor of the kings of Chow who lived in the 18th century before our era, after the sovereign T<sup>ao</sup>-k'ang or according to others, after K<sup>uei</sup>, the last sovereign of the H<sup>ia</sup> dynasty—duke L<sup>ü</sup> drank from a hollow gourd (III ii VI 4). In the times of the Chow dynasty the princes used cups formed of a precious stone (III i. V 2). At solemn feasts, the wine [spirits] was served in large vases called *ton p'ien* and *ta-fang* (III ii I 8; IV ii IV 4)<sup>10</sup> the forms of which can be seen in the work called *Tu-king-toa*, where the famous commentator of the Sung dynasty Choo He, has represented by figures the vases, the arms, and the dresses, mentioned in the King or Classical books.<sup>11</sup>

#### METALS IN USE.

The notices furnished by the *Sho-king* show us that gold, silver iron lead, and copper were then known to the Chinese. IV iii III 8 mentions the metal *par excellence* (gold) which was extracted from the mines of the south and was sent in tribute by the still barbarous tribes of central China.<sup>1</sup> III i. IV 5 speaks of ornaments of gold. We read of horses bits of gold in III ii. III,<sup>2</sup> and of lances, the shaft of which was silvered or gilt, in I xi. III 3.<sup>3</sup> The bronzes of war horses were covered with [mail of] steel (I xi III 3).<sup>4</sup> Gold and tin, brilliant and purified, are mentioned in I v 3. III ii. VI 6 speaks of mine of iron worked in Shen-so by duke L<sup>ü</sup> in the 18th century before our era. Arms and instruments of iron are mentioned everywhere in the *Sho-king*.

7 III. II. VII. has nothing to do either with the process of fermentation or distillation. See the notes upon it. I believe that 酒 always denotes spirits, the product of distillation. Possibly 醱 may denote the stage of fermentation. 8 At the present day distilled spirits are often kept for a long time in vessels of coarse earthenware. 9 This is a mistake. The text speaks merely of the 牝牛, or cow with reference to its docility and manageableness.

10 The *ton* and *p'ien* were not used to hold wine and spirits, and the *ta-fang* was a stand for meat.

11 I do not know what work M. Blot here calls the *Tu-king-toa*. All the imperial editions of the classics are furnished with plates.

1 The 金 of the south here is plural, meaning gold, silver and copper. 2 No mention occurs of *frises d'or* in III ii III. M. Blot intended, I suppose, the ends of the reins with their metal rings, mentioned in III iii VII., et c. 3 On the end of the shaft was gilt. 4 Not the breast alone of the war horse was covered with mail.

## ARTICLES MANUFACTURED

Several odes (I v. I III 1 IV., in II 5) mention the art of cutting and polishing precious stones. I have referred to the ring of ivory worn by the children of the rich (I v VI 2) <sup>1</sup> IV 11 III 8 mentions ivory (elephants' teeth) as being sent, like gold, in tribute by the tribes of central China. The ends of bows were often ornamented with wrought ivory (II 1. VII 5).

## ARMS WAR

It has been said that hunting is the image of war. This comparison becomes a reality in the deserts of North America and of Central Asia. When the men of one horde assemble and issue from their place of settlement, their association has two simultaneous objects — hunting in the vast steppes which have no definite possessors, and war with the other hordes which come to hunt on the same debateable ground. In the times described in the *She-king*, the greater part of the country surrounding the great cultivated valley of the Yellow river was such a hunting ground, undivided between the Chinese and the indigenous hordes. The Chinese armies, then led against the barbarians, hunted and fought by turns, their warriors used the same arms against the enemies and against the wild animals <sup>1</sup>. Nevertheless several odes give the description of regular expeditions directed by the sovereign, or by a Chinese feudal prince against another prince, several of them depict the posts regularly established upon the frontiers. Some extracts from these odes will give an idea of what was then the art of war in China, and it does not appear that the Chinese have made great progress in that art since this early epoch. Excepting the fire arms which they have now adopted, they have remained stationary in this as in every other thing. The military art of the Chinese, translated by Amyot in the 18th century, and published in the 7th volume of the memoirs by the missionaries, has for its basis an ancient work attributed to Sun-tsze, general of the country of Ts'e, who lived nearly 300 years before the Christian era <sup>2</sup>.

The frontier-posts between the States at war with one another, or on the borders of the barbarous regions, were supplied from the peasantry, and were relieved from year to year,—the service at these posts was truly forced, and hence the lamentations of the soldiers who were so stationed (I vi IV II 1 VII). The edict which enjoined regular service on the frontiers was inscribed on a bamboo tablet placed at the post (II 1 VIII 4) <sup>3</sup>. In the Chinese armies of this epoch, as in the feudal armies of our middle ages, the infantry was composed of husbandmen taken from their labours, and they complained bitterly of their lot (I in VI, xv III. and IV II iv I, <sup>4</sup> viii III), especially when they formed part of an expedition against the barbarous hordes of the north and the south (II viii VIII and X). They had the

<sup>1</sup> It is of an ivory spike at the girdle worn by men that I v VI speaks, and not of a ring for children.

<sup>2</sup> No such expeditions, partly for hunting, and partly for war, are described in the *She*. When the regular huntings were made, opportunity was taken to practise the methods of warfare.

<sup>3</sup> Sun-tsze belonged to the State of Woo, (吳), and not to Ts'e, and to the 6th century B.C., and not to the 3d. See Wylie's notes on Chinese Literature, p. 74.

<sup>4</sup> The general got his orders on a tablet of bamboo or wood, but nothing about the orders being fixed up at the post.

<sup>5</sup> The complaints in II iv I are of a different class.

greatest fear of the Hsien yun on the north, known afterwards as the Hsüung noo (II i VII) <sup>5</sup> The principal element of a Chinese army was the chariot drawn by two or by four horses. <sup>6</sup> It carried three mailed warriors, the officer to whom it belonged being in the middle. He had on his right his esquire, who passed to him his arms and on his left the charioteer (I vii V 3). A troop of soldiers followed the chariot to protect it (II i. VII 5 IV ii. III 7). The term chariot was then a collective name like *lancs* in our middle ages. The Lo Ke reckons for a chariot 8 mailed warriors, 25 footmen in front and at the sides to guide the horses and the chariot, and seventy-two light-armed foot-soldiers following. But this number or company was never complete. IV ii IV 5 counts only 30 000 foot-soldiers for 1000 chariots, making but 30 for a chariot. <sup>7</sup> Another ode (II iii IV 2) speaks of an army of 3000 chariots, which would represent, according to the Lo Ke 300 000 men <sup>8</sup> Lacharme remarks, and I agree with him, that the numbers in the Lo Ke must be very much exaggerated, like all the numbers of armies given by Asiatic authors. The number in the official list was never complete.

The sovereign never marched without a guard of 2,000 men, called *sz*. <sup>9</sup> Every dignitary or great officer had an escort of 500 men called *ku* (II iii IV 3 viii III 3) <sup>5</sup> To employ our military terms, *sz* was a regiment, *ku* a battalion. Six *sz*, or 15 000 men, formed an ordinary army (II vi. IX. 1 III i IV 3) <sup>10</sup> They distinguished the soldiers of the left wing and the right, according to the division long used in the marching and encampments of the Tartar border (III iii IX 2). An army was divided into three troops (III ii V L 5) <sup>11</sup> The six *sz* appear also to represent in general six sections of any army (III ii IX. 1) <sup>12</sup> In II iv III the commentary explains *sz* by *ku*, which denotes a corps of 12,000 men. The six *sz* are a collective term, like the six *king* mentioned in several chapters of the Shoo-king (III ii. 1 and V ii) <sup>13</sup> The chief of each corps had his place in the middle of it. (I vii V)

The chariot of the sovereign, or of the commander-in-chief, had four or six horses, yoked abreast. <sup>14</sup> When there were four horses, which was the ordinary number (II vii VIII 2 III iii VII 2) two of them were yoked to the pole, and two to the transverse bar of the chariot (II vii VIII). The horses were covered with mail (I vii. V xi III) or protected at the sides by bucklers (I xi III 2) <sup>15</sup> Those

<sup>5</sup> The Hsien-yun do not appear an object of fear so much as a troublesome enemy. <sup>6</sup> I believe the war-chariots had all 4 horses.

<sup>7</sup> This description is not quite correct. In an ordinary fighting chariot, the charioteer was in the middle; one warrior who wielded the spear was on the right; and the one on the left was an archer. It was only in the chariot of the general that the driver was on the left, while he himself thundered on a drum to urge the troops forward. The spearman on the right was not his esquire to hand him his arms, but a noted warrior of great strength, to protect him, and take part in the battle as he was needed.

<sup>8</sup> See the note on IV ii IV 5 where the number of 30,000 is otherwise explained; and the note on II iii IV 1, where the 3,000 chariots may be made out without any exaggeration.

<sup>9</sup> These things do not appear in the odes. In the Tao-chuen, on XI iv par 4 it is said:—

君行師從卿行旅從. When the ruler goes, a *sz* (2,500 men) attends him; when a high minister goes, a *ku* (500 men) attends him; but the *liacouan* is there of a feudal prince, and the subject is of their going to certain meetings.

<sup>10</sup> It should be 5 *sz* or 12,500 men, which formed a *jun* or army. In both the passages referred to, 六師—六軍 the host which followed the king to the field.

<sup>11</sup> See the note on the words referred to. We can draw no conclusion from the passage. <sup>12</sup> See note 10. <sup>13</sup> Only the first reference is applicable. In V ii the term does not occur. The six *king* would be the commanders of the six royal armies (六軍 or 六師).

<sup>14</sup> The *Shu* nowhere mentions 6 horses to a chariot; but the king did have that number. <sup>15</sup> Those bucklers were in the front of the chariot, and not at the sides of the horses.

of the commanders had golden bits (III n III),<sup>16</sup> with a small bell at each side of the bit (I x1 II 3 II m IV 2 III m VII 4) The reins were richly adorned (IV n III),<sup>17</sup> and led through rings of leather on the backs of the horses (I x1 III 1 IV n IV 3) The sides of the chariots were covered with boards as a defence against the arrows of the enemy (I x1 III) They were adorned in the inside with mats of bamboo (I iv III 3),<sup>18</sup> or embroidered carpets (I x1 III 1)<sup>18</sup> The axle-trees of the chariots of the chiefs were wrapped round with green silk (IV m II),<sup>20</sup> or with leather (II m IV 2),<sup>19</sup> probably to strengthen them The pole was also covered with leather, painted in 5 colours (I x1 III 1)<sup>21</sup>

The princes and regular warriors wore helmets Those of the princes of the blood were adorned with a plume of red silk (IV n IV 5)<sup>22</sup> The regular warriors had a sword (II v1 IX 2 I v11 V 3), two lances (or spears) and two bows (I v11 V 2 IV n IV 5)<sup>23</sup> The scabbards of the chiefs' swords were adorned with precious stones (III n VI 2), or with other ornaments (II v1 IX 2) The spears were of three kinds the *maou* which was 4 *mètres* long (20 Chow cubits), and the *lih*, 16 cubits (I x1 VIII 2) These were set up in the war chariots (*ib*) The javelin *lo* (*ib*) was 6 cubits, 6 in long, and was used by the foot-soldiers<sup>24</sup> (These lengths are given by the commentary from the *Lo Kc*) All the lances had red pendants or streamers (I v11 V 1)

Like the hunting bows, those used in war were of wood adorned with green silk (IV n IV 5)<sup>25</sup> The bows of the chiefs had ornaments of ivory (II 1 VII 5) There were also bows of horn, or strong as horn (II v11 IX 1 IV n III 7),<sup>26</sup> which discharged several arrows at once<sup>26</sup> To preserve the bows, they were kept in cases of tiger-skin (I x1 III 3), or of ordinary leather (I v11 IV 3) Every case contained two bows, and they were closely fitted to bamboos, to hinder them from being warped by the damp (I x1 III 3 II v11 II 3) The bow-cases and the quivers were made of the skin of some marine animal called *yu* (II 1 VII 5-11 IV 1), which may have been a seal.

The mailed warriors had bucklers (I 1 VII 1 III n VI 1), and battle-axes with handles of wood (I xv IV III n VI 1) The foot-soldiers were usually armed only with javelins and spears (I xv IV) II m V describes an army in march The horses in the chariots neigh, the flags and pennons wave in the air, the foot-soldiers and the assistants who guide the horses march in silence<sup>27</sup> Besides the war-chariots, there followed the army carriages laden with sacks of baggage, and drawn by oxen (II v11 III 2 Shoo, V x111 3) These sacks had one or two openings, and contained provisions (III n VI 1) The chariots were unloaded, and arranged round the place of encampment (*Yih-king*, ch VI, diagram *szc*)<sup>28</sup> Then the feeble watched the baggage, while the strong advanced against the enemy

16 III n III says nothing about horses and their ornaments The bits were of metal, not necessarily gold, and were fitted with bells 17 Nor does IV n III say anything about reins They are commonly spoken of as soft and glossy, they had rings of metal at their ends

18 These were screens, not mats, of bamboo, which covered in the carriages of ladies, and some others given to great men by the king 19 These were mats of tiger-skin

20 Not with green silk, but only with leather, which was lacquered The axle-trees, or perhaps only the projecting ends, were bound with this 21 Only the curved end of the pole

22 No The ornament on the helmet consisted of shells strung on red cords 23 The spear and the bow-case were carried in the chariot It does not seem to me competent from the odes to say anything about the sword as a regular weapon 24 It does not appear that the javelin was ever thrown

25 See notes on I x1 III 3 26 These bows were probably only adorned with horn The She does not mention the spring-bow, which could discharge more than one arrow at once 27 This ode is only about a grand hunting-expedition of king Seuen

28 There is no such statement in the *Yih-king*

The expeditions against the indigenous tribes of the centre, the west, and the north, were made in the 6th moon (II. iii. III.) the time of the year corresponding to the end of May and the beginning of June.<sup>29</sup> They marched 30 *le* per day about 11 kilometres, if we value the *le* at 1 800 cubits of 10 centimetres each (II. iii. III. 2). For a grand army of 300 chariots, 10 chariots formed the advanced guard (ib. 4).

On the banners were figures of birds (ib. 4) and of serpents (II. i. VIII. 2, 3) 30 There were attached to them little bells (II. vii. VIII. 2) 31 and ribbons (III. iii. VII. 2) 32 On the royal standard there was the image of the sacred dragon (IV. i. [ii.] VIII.) 33 The princes of the blood, and secondary chiefs or viceroys had broad pennons or flags (IV. iii. IV. 3). One pennon formed of an ox tail upon a pole, was placed behind in the chariot of the chief of a squadron. Figures of these flags are given in the plates published with the imperial editions of the Chow Le and the Le Ka.

The warriors were coloured on *ye* and buskins on their legs, (II. vii. VIII. 3) 34 Lecharme says that this practice still exists in China with foot-soldiers. In I. xi. VIII. a man of Tsin engages another to follow him to the war by the promise of clothes, shoes, and weapons, should he need them. This custom of having all their military equipment in common reminds us involuntarily of the miserable equipment of Chinese soldiers at the present day who, according to many travellers, lend to each other their clothes and weapons for the purpose of passing a review.

The commandant of a *corps d'armée* had the title of Ko-foo (II. iv. I.), or of Shang foo (III. i. II. 7) 35 Several odes (II. i. VII. *et al.*) designate the general by the name of the illustrious man — meaning the Prince, the Duc, nitary 36

The drum gave the signal for departure (I. iii. VI. 1) for attack, and for retreat (II. vi. IV. 3) 37 Large drums were covered with the skin of a fish called *fo* (III. i. VIII. 4) and which appears to have been a crocodile, according to the description in the Japanese Encyclopædia, ch. xiv. fol. 5 and the explanation in the commentary on the Le Ka, VI. iv. 6 38 Before the battle, the warriors excited one another by mock combats. They leaped, ran, and threatened one another with their weapons (I. iii. VI. 1) 39 Turner in his Journey to Thibet, gives us a similar description of a sham fight.

In III. i. VII. 7 8, king Wan causes the assault of a fortified city and his soldiers ascend the wall by means of hooked ladders. He takes some prisoners and punishes

29 No. The 6th month in II. III. III. is mentioned to show the urgency of the occasion, calling for an expedition at an unusual time.

30 The *chao* was characterized by serpents and tortoises intertwined blazoned upon it. 31 The bells in II. vii. VIII. 2 are probably those at the horses' bits; but there were bells at the top of the flag-staff (IV. i. [ii.] VIII.).

32 I do not know that these ornaments were of ribbons. 33 It is not the royal standard which is here mentioned; but what Hsiao immediately calls a broad pennon or flag carried by princes of the blood, &c. It was a large flag with dragons figured on it. The royal standard

(大常) had a representation at the top of it of the sun and moon, beneath which and all round were dragons. It is not mentioned in the Sba.

34 These coloured culices, which were a sort of apron or knee-cover, belonged to the dress of ceremony and not of war. The buskins may have been something like the gaiters which I have seen on Chinese soldiers.

35 Ko-foo was the name or designation of a minister of kings Wan and Woo. 36 The illustrious man is merely a title of praise and admiration.

37 A retreat was generally ordered by the gong or some instrument of metal. In II. vi. IV. 3 a light sound of the drum serves the same purpose.

38 The *fo* was no doubt some kind of saurian; but not a crocodile. 39 I. III. VI. 1 is not sufficient to bear this remark out. In the Tso-chuen we have numerous instances of individual deeds of daring against the enemy before a battle.

them as rebels, proportioning their chastisement to the gravity of their offence. He causes one ear of his captives to be cut off, and in contenting himself with this punishment he passes for a just and humane man.<sup>40</sup> In the State of Loo (towards the south of Shan-tung), the army, returned from an expedition, is assembled in the parade-ground called Pwan kung (IV. 11. III.)<sup>41</sup> They present to the prince the ears that have been cut off, they bring the captive chiefs in chains before the judge, by whom they are condemned by regular sentence.<sup>42</sup> Like the tribes of America, the Chinese then made very few prisoners, they put the vanquished chiefs to death, and released the common soldiers after cutting off one of their ears, as a mark of dishonour, or that they might recognize them if they met with them again.

The parade-ground of the capital of Loo was surrounded with a canal, sown with cress and other plants (IV. 11. III. 1, 2).<sup>43</sup> There they practised archery, and the use of other weapons (*ib.*, 7). Near the palace of king Wán, there was found a similar ground, named *Peih yung* (the lake of the Round Tablet),<sup>44</sup> and intended for corporal exercises (III. 1. VIII.). A similar parade-ground existed under his son, king Woo, at the capital city *Haou* (III. 1. X. 6). The Lo Kc, quoted by the commentator on III. 1. VIII., and IV. 11. III., affirms that they gave also to the people in this special place lessons in morality (literally, that they taught them the rites). III. 1. VI. mentions young men who were educated according to the institutions of king Wán.

#### GENERAL ORGANIZATION OF THE GOVERNMENT. DIGNITIES

The secondary chiefs, feudatories of the sovereign, had the general designation of *how*, assistants (III. 11. II. 5, 1. IV. 11. IV. 2).<sup>2</sup> They were divided into three principal classes,<sup>3</sup> the special titles of which are found in many odes of the She-king, and are well known as they occur in the Shoo-king and the Chow Lo. See also these names in the translation of Mencius by M. Stanislas Julien (V. Pt. 11. II.)<sup>4</sup> Among the principal officers attached to the sovereign, the name of *sze*, instructors, is read in the She-king, (II. 14. VII. 2, 3, and III. 1. II. 8).<sup>5</sup> Immediately below the *sze* were the ministers designated by the general term of officers of the right and of the left (III. 1. IV. 1),<sup>6</sup> according to the place which they occupied in the ceremonies beside the sovereign. The She-king names among them the *sze-t'oo*, charged with the direction of the civil administration and the instruction of the people (III. 1. III. 5), the *sze-k'ung*, charged with the public works (*ib.*), the *how-tseih*, superin-

40 The left ears of the slain as also often of captives, were cut off. 41 As to what the Pwan-kung really was, and its form, see the notes on IV. 11. III. It is wrong to speak of it as a parade-ground, or place of exercise. 42 This statement appears to have arisen from a misunderstanding of IV. 11. III. 6. 43 No. There was a semicircular pool in front of the Pwan-kung, and in and about the water grew cress and mallows. 44 *Peih-yung* should be called the Hall with the circlet of water.—Neither the *Pwan kung* nor the *Peih-yung* had anything to do with war.

1 諸侯 is the more common term for the feudal princes, or one of their number. 侯 alone however, is so used here. With regard to the meaning of the term, see on Mencius V. Pt. 11. II. 3.

2 *How* here has its special meaning of *marquis*. 3 They are generally reckoned five classes, but M. Biot probably says they were only *three*, because their territories were assigned them on a three-fold scale,—acc. to the Shoo and Mencius. See my note on the Shoo, V. 11. 10. 4 M. Julien gives the Chinese names, without trying to translate them, or to give their equivalents in Latin. He mentions, but with disapprobation, Noel's rendering of them by duke, prince, count, marquis, and baron. I have called them duke, marquis, viscount, earl, and baron, and any of them, indifferently, prince. 5 The 人師, the grand master, grand-tutor, or grand-instructor of the Shoo, V. xx. 5.

6 左右, 'those on the right and on the left' was a very general expression, and might be applied to ministers and attendants of almost no rank.

tendent of agriculture (III ii. I 1 *et al.*)<sup>7</sup> We find also in the *She-king* mention of the *ta-foo* or grand prefects, placed over the different districts of every principality (III iii IV 8 I iv X 1 4)<sup>8</sup> and of the *ssu* scholars, or superior secretaries attached to the sovereign (III i. IV 9). The complete description of the administrative organization of this period cannot be better seen than in the *Chow Le*. I have said that I have undertaken the translation of this long work and therefore I will not enter into a larger account of this subject here.

The secondary chiefs, placed at the head of the different principalities, received as the sign of their dignity two sorts of tablets of precious stone one of which, called a *kien*, was oblong and the other called a *peih*, was oval (I v i 3 III iii V 5).<sup>9</sup> When they came to court, they held these before the mouth, in speaking to the sovereign (Yih, art. 40 diagram 344).<sup>10</sup> These visits of the chiefs were made at two seasons of the year—spring and autumn (II iii V 4).<sup>11</sup> Various odes of the first and second Parts contain allusions to tours of inspection, which the sovereign himself made at similar periods, through the different principalities.<sup>12</sup> This exchange of visits and of tours is a proof of the small extent of the Chinese empire in the early times described by the *She-king*. IV iii. III, which belongs to the times of the Shang dynasty (from the 18th to the 12th century before our era) gives, it is true to the State of the *ssu* sovereign the nominal extent of 1 000 *le*. But Part I v VII says that from the chief town of the State of Sung they could see that of the State of Wei and Menous (II Pt. i. L 10) mentions the small extent of the kingdom of king Wên.<sup>13</sup> saying that the crowing of the cocks and the barking of the dogs were heard from the royal residence to the four limits of the kingdom.

### RELIGIOUS BELIEFS.

Several odes of the *She-king* indicate in an undeniable manner the belief in one Supreme Being Shang te, the Sovereign Lord. III i. II 3 says that king Wên honoured Shang te by a reuerent worship, and that thence came the prosperity of this prince and of his race. In the same ode (st. 7) the companions of king Woo say to him, before the famous battle of Muh-yay Shang te is favourable let not your soul waver between fear and hope. The favour of Shang te shown to the arms of king Woo is celebrated in the same terms, in IV ii. IV 2. III i. VII shows Shang te wearied with the faults of the families of Hsü and Shang and calling the family of Chow to replace them. It is Shang te who directs Tan-foo or king T'ae, the ancient chief of this family in the countries of the west. He seconded his labours

7 *Hou-tsch* (后稷) was the name of the minister of agriculture in the times of Yao and Shan. Throughout the *She* *Hou-tsch* is simply the name of the ancestor of the house of Chow. 8 *Ta-foo* is in the *She* more a name of dignity than of territorial rule. In II iv X. 2 the designation appears as given to the highest ministers of the kingdom. 9 But of the *kien* there were three forms, and of the *peih* two; in all five, corresponding to the 3 orders of nobility. 10 This is probably a wrong reference as there is nothing under the 40th diagram, relating to the subject in hand. As to how the *kien* and *peih* were held at court, Confucius has no doubt given us an example. See Ana. X. v 1. 11 This is a misstatement. See on the *Shou*, VI i. 8 9 V xv 14. And the reasoning from his own mistake the small extent of the kingdom of Chow falls to the ground. It was not so large as many people vaguely suppose, yet it was not so small as M. Biot would make out. I v. VII cannot be strained to the meaning he gives to it, and Mencius, II Pt. i. L 10 is speaking not of the kingdom of king Wên, but of the State of T'ae, showing how thickly it was peopled.

12 I have after the best Chinese scholars, put this language into the mouth of Shang-foo, a principal adherent of king Woo. This does not affect the sentiment.



to clear the land, and raises him to the dignity of chief. He chooses among his three sons him who shall be the leader. He encourages his grandson, the sage *par excellence*,—king Wăn 2

In the same way, in Part IV m, which contains the songs of the Shang dynasty, the 3d ode says that Shang-te chose the illustrious and courageous Ch'ing T'ang, to reign over the four quarters of the land. The 4th ode celebrates the reverence of Ch'ing T'ang for Shang-te, who was touched by it, and called this virtuous prince to the head of the nine regions.

In the odes of the 3d Book of Part III which deplore the decadence of Chow, and the public misery, the complaints are addressed to *T'ien* or Heaven, and to *Shang T'ien*, or High Heaven. The prayers of king Seuen on account of the drought (III m IV) are addressed to the Supreme Being, designated by the name of *Shang Tien*, of *T'ien*, and also of *Shang-te*. King Seuen says that Shang-te has withdrawn His regards from the earth and abandons it.

Many missionaries have thought, and it has again been recently repeated, that the Chinese have never had but a very uncertain belief in a Supreme Being. This opinion is founded on the circumstance that the expression *T'ien*, Heaven, is found employed by Chinese moralists more often than the expression *Shang-te*, the Supreme Lord. The quotations which I have just made show us the ideas of the ancient Chinese in a more favorable light. Shang-te is represented by the She-king as a Being perfectly just, who hates no one (II iv VIII 4).

The king, the earthly sovereign, had alone the right to sacrifice to Shang-te, the Supreme Lord, and, according to the Kwoh-yu, and the Tso-chuen, the feudal princes lost all respect for their sovereign, when they arrogated to themselves this right. In IV n IV, written during the decadence of Chow, the prince of the eastern State of Loo celebrates the grand solemnities of spring and autumn 4. He addresses his prayers first to Shang-te, the Supreme Lord who reigns by Himself alone, and then to the famous K'e, also called How-tseih from the name of the office which he occupied under Yaou 5. The family of Chow pretended to be descended from this illustrious personage, and addressed their prayers to him as their protector next to Shang-te. The duke of Chow in the same ode, Tang the Successful in IV m II, king Wăn and king Woo, in the odes which celebrate their virtues, are regarded in the same way as heavenly protectors of the Chinese empire.

The Spirits (*génies*, 神) formed a celestial hierarchy around Shang-te like that of the dignitaries around the king 6. These Spirits inhabited the air, and surveyed the actions of men 7. Every family had its ancestors for its tutelary Spirits. Thus

2 M. Biot says in a note that towards the latter part of this ode [throughout it in fact], the Supreme Lord is called simply *Te*, the sovereign, i. e. instead of 上帝 we have 帝. I have long ago given my reasons for holding that 帝 means God, and 上帝 is merely God emphatic,—corresponding to the *Elohim* and *Ha-Elohim* of the Hebrews. 3 This and the preceding paragraphs would have been eagerly quoted between 20 and 25 years ago by the Protestant missionaries, who were then divided on the question of the name for God in Chinese. The advocates of 上帝 would have been glad to claim the support of Biot's name. Nothing can be more evident in the She and other ancient Books than that Shang-te is the name of the Supreme Being, and a personal name, by which all about God may be taught to the Chinese. 4 They were bound, and all feudal princes were bound, to offer the seasonal sacrifices to their ancestors. 5 It must be remembered that the princes of Loo claimed great privileges, by royal grant to the duke of Chow in the matter of sacrifices. 6 The She-king does not say so, nor any other of the classics, so far as I recollect. 7 In III i I 1, king Wăn appears in the presence of God.

How tsieh and the kings Wán and Woo were the tutelary Spirits of the family of Chow (II vi. V III in IV) In III ii. VIII., made in honour of king Ch'ing it is said that the Spirits recognize him as sovereign king<sup>8</sup> In II. I. V 1 two friends in giving to each other pledges of affection, say—

The Spirit who hears our words,  
Approves them and confirms the concord of our souls.<sup>9</sup>

In III. iii. II 7 we read—

Do not say "No one will see it,  
No one will know it.  
We cannot know if the superior Spirits  
Are not looking upon us."<sup>5</sup>

Besides the tutelary Spirits special to each family every mountain had its Spirit, and every great river (III iii. V 1) Each district even had its protecting Spirit, and the Spirit of the ground was invoked at the solemnities which opened and terminated the agricultural labours of the year At epochs of great prosperity 10 the Spirits appeared under the form of a fabulous quadruped, the *k'ê-lin*, or of a bird equally fabulous, the *fung-hwang* I. i. XI. says that the three sons of king Wán represented the feet, the head, and the horn of the *k'ê-lin*.<sup>11</sup> III ii. VIII celebrates the bird *fung-hwang* which appears and walks about during the reign of king Ch'ing *Fung-hwang* is the Chinese phoenix.

#### LOTS AUGURIES.

At the foundation of a city and in general for any affair difficult to decide upon, they consulted the lots (I iv VI 2) This was done in two ways—by a certain plant called *shé* or by the shell of the tortoise (I v IV 2 II i. IX. 4 v I 3) We do not know well how the divination was performed formerly by the plant *shé*. At the present day they place on the right and on the left a packet of leaves of this plant then they recite some mysterious words, and by taking a handful of leaves from each packet, they prognosticate according to their number<sup>1</sup> The divination by the tortoise was made by placing fire on the tortoise-shell, and auguring by the direction of the cracks made upon it by the heat.<sup>2</sup> In III. I. III 3 the ancient chief T'an foo places fire on the tortoise-shell before settling his tribe at the foot of mount Ke Certain officers had the charge of interpreting the dreams of the king (II. iv VIII 5) Soothsayers also interpreted the dreams of men in power (II. iv VI 4) The sight of a magpie was a good omen (I ii. I)<sup>3</sup> It was on the contrary unlucky to see a black crow or a red fox (I iii. XVI 3) They dared not point to the rainbow with the finger (I iv VII) <sup>4</sup>

#### PRIMITIVE ASTRONOMY

The first observ<sup>s</sup> of the stars sought to read the future by them and thus, immediately after the art of augury I ought to mention the first indications of

<sup>8</sup> This is a misinterpretation, probably of st. 3.

<sup>9</sup> See the notes on these two passages.

<sup>10</sup> When a sage monarch was on the throne.

<sup>11</sup> See the ode referred to. Each stanza

belongs to all the sons of king Wán. He had not only three—I think I have read of their being as many as 80

<sup>1</sup> Perhaps *seuilés* should here be taken as *walks*. Stalks, and not leaves, have always been mentioned to me by Chinese describing the method of divination

<sup>2</sup> The shell was warmed with

1 k or some similar substance. See the note on the Shoo. V iv part 21—23.

<sup>3</sup> There is nothing in the oek about the sight of the magpie being a good omen.

<sup>4</sup> Only when the rainbow was in the east

astronomy which are found in the *Shu king*. Of the 28 stellar divisions of the Chinese sky, we find 8 mentioned in different odes (I in X, 1. VI, 2. V, 3. I II 7 VI and IX), 4. 17, *T'ien*, *Maou*, *Ting* or *Ying shih*, *Ho sing* or *Sau-sing* (corresponding to the division *Sin*), *Niu*, *T'ien-p'ieh*, *Tou*, and *Ki*. We see here also the notion about the constellation *Chih-nen* (corresponding to *Iyra*), and the mention of the Celestial river,—the Milky way (II 3 IX.) Finally, in the same ode (st 6) the planet Venus is indicated by two different names, according as she appears in the east or in the west. The Milky way is again mentioned in several odes (III 1 IV in IV 1). II in IX contains the mention of the celebrated solar eclipse of B.C. 776 [or 775, counting 10 as 0, as I have done], which is the first certain date of Chinese chronology. The importance attached to the observation of the stars may be deduced from the celebrity of the observatory of king Wm, called the tower of the heavenly Spirit (III 1 VIII 1). The entire population of the tribe had united in its construction.<sup>2</sup> Before king Wm, his ancestor duke Lew, referred by tradition to the 17th or 18th century before our era, had already determined the position of his residence by the observation of the solar shadow (III in VI 5).<sup>3</sup>

#### CEREMONIES AND RELIGIOUS SOLEMNITIES. WORSHIP.

The solemn ceremonies, or sacrifices in honour of Shang-te and of the celestial Spirits, took place at the two solstices and the two equinoxes.<sup>1</sup> The precise determination of these great epochs of the year formed part of the rites, and it is thus that the observation of the length of the shadow of the gnomon at the summer solstice in the capital is mentioned as a sacred rite in the *Chow Lo*, IX 25.<sup>2</sup> The ceremony of the spring, which commenced at the winter solstice, under the Chow, was called *yoh*.<sup>3</sup> The ceremony of the summer at the vernal equinox was called *sze*.<sup>4</sup> The ceremony of autumn at the summer solstice was called *chung*, and that of winter, at the autumnal equinox, was called *shang* (II 1 VI 1, 2. V 3). Near the royal palace, (III 1 III 7) a site named *shay* was specially consecrated to the Spirit of the ground.<sup>4</sup> About the commencement of the year, a sacrifice was offered in every district to the producing Spirit of the ground, and to the Spirit of the place (II vi VII 2. III in IV 6).<sup>5</sup> An analogous sacrifice was presented in autumn after the harvest (IV 1 [ii] IV). We see in the *Chow Lo*, XX XXVII, that the right to perform sacrifice to the different celestial Spirits was graduated according to the order of dignities and offices. According to this graduation, the lower people of the country districts could sacrifice only to the ground and the secondary Spirits. This regulation must have facilitated the extension of the belief in Spirits, so natural to all peoples only a little enlightened.

1 See the notes on III 1 VIII 1 for the meaning of the phrase 禘 嘗. 2 This is not said in the ode. 3 Rather had determined the four cardinal points.

1 In this paragraph M. Biot has confounded the sacrifices to Shang-te, and those in the ancestral temple. The *Shu* does not speak of the sacrifices to Shang-te, and I need only say that the great sacrifice to Him was at the winter solstice, which was also said to be to the Spirit (or Spirits) of heaven (大神). At the summer solstice He was also sacrificed to, and the sacrifice was said to be to the Spirit (or Spirits) of earth (地祇). See on the 'Doctrine of the Mean,' XIX 6.

2 It does not appear that this had any thing to do with the sacrifice to Shang-te. 3 *Yoh*, *sze*, *chung*, *shang* were the names of the seasonal sacrifices in the ancestral temple. *Yoh* was the spring sacrifice, *sze* that of summer, *shang* that of autumn, and *chung* that of winter. They were celebrated not at the equinoxes and solstices, but in the first months of the respective seasons.

4 See on the *Shoo*, III 1 Pt 1 35.

5 See the note on II vi VII 2.

At the same great epochs of the year a ceremony was performed in each family in honour of its ancestors, which was followed by a grand feast and rejoicing.<sup>6</sup> In this ceremony the principal ancestor was represented by a child,<sup>7</sup> designated by the name of *she* (尸) literally the defunct, or of *kung she*, the illustrious defunct (II i. VI vi. VI 3).<sup>8</sup> This child kept himself motionless while they presented to him viands, fruits, and spirits (II vi. VI 3) and they augured the future prosperity of the family from the words which might escape from him (III n. III and IV). They thought that it was the dead who spoke by his mouth. This child came afterwards to take part in the feast (III n. IV) which endured for at least two days.<sup>9</sup>

They prepared themselves for this ceremony by washing the body and by abstaining for several days, from unbecoming words and actions (II i. VI 4). Prayers were offered at the gate of the Hall of ancestors (II vi. V 2)<sup>10</sup> where there was a genealogical table of the family (IV i. [n.] VIII)<sup>11</sup> During these prayers they prepared the solemn repast. Some stripped off the skin from the sheep and the oxen, with a knife which was adorned with small bells (II vi. VI 5)<sup>12</sup> others roasted and grilled the meats. They extracted the blood and the fat of the slain animal and seasoned the flesh (II vi. V and VI). The lambs offered by the princes to their ancestors were dyed red,<sup>13</sup> the colour of the Chow dynasty (II vi. VI 5). The princes offered also in sacrifice white bulls and red bulls (IV n. IV 4)<sup>14</sup>

They invited to the feast the friends of the family and gave them presents of pieces of silk in baskets (II i. I 1).<sup>15</sup> During the festival they practised shooting with the bow at a target (III n. II 3)<sup>16</sup> and each of those who hit it presented a full cup of wine to those who were unsuccessful (II vii. VI 1). At table, they placed the guests on the left and right of the host (II vii. VI 1) according to their rank and age (Doctrine of the Mean, XIX). Bells, drums, and other instruments of music sounded in sign of rejoicing (II vi. V 6).

These instruments were the same as those which now-a-days are used for the Chinese music. The *Sho-king* mentions the *k'ia*, a kind of guitar with 5 or 7 strings the *shih*, another guitar with 25 strings (I i. I 3; II vi. IV 4) cymbals (I v. II) <sup>17</sup> the *shing* a flute with many tubes, fitted at the opening with a thin metallic plate which vibrated (II i. I 1 vi. IV 4)<sup>18</sup> the *kuen*, a kind of flute with six holes

<sup>6</sup> Yee, in each family; but all the illustrations are drawn from what took place in the royal family. The ceremonies took place, it must be borne in mind, not in the house, but in the ancestral temple.  
<sup>7</sup> No. I possibly, if there were no other member of the family or clan suitable for the position, a child might fill it; but in general the representative of the dead was a grown-up man. M. Blois observes in a note that this custom has always been preserved in China, and that it may be connected with the ideas of the transmigration of souls. He adds that it belongs to almost the well known custom in Tibet where the officers of the court, on the death of every Lama, proceed to choose an infant in the cradle to succeed him, recognizing from diverse conventional signs his character as *d'kyi-kwan*. Unfortunately for this ingenious speculation, there are the facts that the personator of the dead was not a child, and that the custom has not been preserved in China. It did not continue in fact much, if at all, beyond the Chow dynasty.  
<sup>8</sup> 公尸 (*kung she*) means the representatives of the ancestors,—the former dukes of the House of Chow. See the note on III. II III 3.  
<sup>9</sup> See the note on III. II IV. It must be borne in mind that there was not one personator of the dead only at these ancestral sacrifices.  
<sup>10</sup> See the note on the passage referred to.  
<sup>11</sup> Nothing of the kind appears in IV. I. [n.] VIII.  
<sup>12</sup> The king, presiding at the sacrifice, used such a knife in killing the bull, or principal victim at the sacrifice.  
<sup>13</sup> This is a mere imagination of B. B. C.  
<sup>14</sup> Only to the duke of Ch'ang. Did the marquises of Loo sacrifice a white bull. See the note on the passage referred to.  
<sup>15</sup> The feast in II. I. I was not after a sacrifice;—see the notes upon it.  
<sup>16</sup> It is very doubtful whether such an exercise was practised in connexion with any sacrificial feast.  
<sup>17</sup> No instrument of music is mentioned in I. v. II. I did not think that cymbals are anywhere mentioned in the *Shio*. Possibly M. Blois may have in view the *ching* in II. III. IV 3 which I have called a *xylophone*. It was used in war.  
<sup>18</sup> The *shing* was a rudimentary organ.

(II v V 7),<sup>18</sup> the *ch'e*, a kind of cornet of baked earth, pierced in the side with six holes (*ib*),<sup>19</sup> the *ling*, of square shape, and struck with a wand like our triangle, and which was used to accompany the flute (II vi IV 4 20 IV iii I) Other instruments are called *ch'uh* and *yu* (IV i [ii] V), they appear to have been flutes with many tubes.<sup>21</sup> There were also several kinds of drums (IV iii I) The Chow Le gives many details about the instruments of music in Book XXII The large memoir of Amyot on Chinese music, in the 6th volume of the *Memoirs* by the missionaries, may also be consulted

The ordinary musicians were blind men (III i VIII 4 IV i [ii] V) 'The blind man is arrived,' says this last ode, and we call to mind also the passage in the Shoo-king on the famous eclipse of Chung-k'ang 'The blind man has beaten his drum (Shoo, III iv 4)' II vi IV 4 mentions the ritual songs *Y'a* and *Nan*, the former meaning, according to the commentary, songs taken from Parts II and III of the She-king, and the latter songs from the first two Books of Part I, and which belonged to the two ancient States of Chow-nan and Shaon-nan, governed by the early princes of the Chow family

To the sound of the music they executed various dances The dance *wan* was grave (I iii XIII 1 IV ii IV 4, iii I)<sup>22</sup> In the dance *yoh*<sup>23</sup> they held an instrument in their hands (II vi IV 4) They varied the position of the body by bending and then straightening themselves (II i V 3)<sup>24</sup> They also danced holding a feather in the right hand and a flute in the left (I vi III, iii XIII, 3) The Chow Le enumerates various kinds of dances in chapter XXII

The dignitaries received at court said to the sovereign (III i VI) 'May your happiness be like a large mountain, like an elevated plain, like a perpetual spring, may it increase like the moon going on to be full, like the sun ascending, may your body be preserved like the pine and the cypress whose leaves are always green!'<sup>25</sup> At special entertainments, the guests desired for the master of the house a life of a thousand and ten thousand years (II vi IX 3), that he might have an old age such that his back would be wrinkled like that of a porpoise (III ii II 4), that he might have at the age of 80 the vigour of a man of 50,<sup>26</sup> and finally that he might preserve his health for 11,000 years (IV ii IV 5)<sup>26</sup>

#### FORMALITIES OF MARRIAGE

Similar rejoicings took place at marriages When two families wished to form a matrimonial alliance, the negotiation was conducted by a man and a woman, who went to make the proposal to the two Houses (I viii. VI 3, xv V 1)<sup>1</sup> Thus

18 The *heuen* was not a flute at all See the note on II v V 7 19 The *ch'e* was of bamboo, and the *heuen* of baked earth 20 See Medhurst's dictionary on the *ling* (磬)

21 See the notes on IV i [ii] V The *ch'uh* and *yu* were not flutes, nor indeed instruments of music at all 22 In these passages M Biot seems to have taken 萬舞 as meaning the dance *wan*, whereas *wan* was the name of *military* dances, and *woo* of *civil*

23 *Yoh* was not the name of a dance, but of the flute which the dancers held in their hands 24 No doubt they did so, but 蹲蹲 hardly says so 25 This was on a particular occasion, at the conclusion, we may suppose, of the feast following the seasonal sacrifices 26 I do not know any place where this wish is expressed II ii IV 5, l 15, desires for the ruler an old age ever vigorous, but without any such specification, as Biot supposes, of the age of 80 and the vigour of 50 I cannot think that 萬有千年 in III ii IV 5 l 16 is to be thus grotesquely understood of 11,000 years, but, as in my translation, for—thousands and myriads of years

1 I do not know that there were two go-betweens to a marriage, and certainly the idea of their representing the future partners is imaginary The go-between might be of either sex

usage still exists in China, in Tartary and even in central Russia. The male and female go-betweens were the representatives of the future spouses, as it is expressed in I. xv V 1

In hewing [the wood for] an axe-handle, how do you proceed?  
Without another axe it cannot be done.  
In taking a wife, how do you proceed?  
Without a go-between it cannot be done.

In the *P'è-p'a Ke*, a drama of the 9th century the go-between presents herself with an axe as the emblem of her mission, and cites upon the subject this passage of the *Shè-king*. The commentary does not say whether this custom of carrying an axe as an emblem be ancient. The go-between makes even a parade of her learning in explaining to the father of the young lady whom she is come to ask for why she carries an axe.

Marriages were arranged at the commencement of the year before the ice was melted by the return of the heat (I. iii. IX 3) and the ceremony took place at the flowering of the peach tree (I. i. VI). Mention of these epochs is found in the *Hsü Shao ching*.<sup>2</sup> The songs of rejoicing compare the bride to the flowers of the peach and apricot-trees (I. ii. XIII 2).

When the bride was of a noble family she was conducted to her husband (I. v. III. 2) in a chariot adorned with feathers of the *tsü* (a kind of peacock according to the description of the commentary).<sup>3</sup> Musicians and a numerous suite accompanied her (I. ii. I. The *Yih*, art. 54, Diagram ㊦).<sup>4</sup> The husband awaited his future wife at the door of the house (I. viii. III.) The arrival of the cortège was the signal for the commencement of the rejoicings (I. i. I. the epithalamium of king *Wän*).

King *Woo* and his brother the duke of *Chow* consecrated by special regulations the sanctity of marriage (I. ii. VI).<sup>5</sup> This ode speaks of ceremonies of engagement and of the intervention of the magistrate. Every union which had not been so consecrated was declared illegitimate, and the offenders were punished. I. vi. IX. makes allusion to those regulations, and shows us a young lady who refuses to take a husband without fulfilling those formalities.

Generally they preferred marriage in their own district.<sup>6</sup> A princess of the State of *Wei* (*Ho-nan*) complains (I. iii. XIV) of being married outside her own country.<sup>6</sup> I. i. IX. recommends young Chinese not to go to seek for wives on the other side of the *Han* and the *Keang* in the country of the barbarians.<sup>7</sup> After having sojourned in the house of her husband, the new wife returned to pass two or three months with her parents.<sup>8</sup> We have an example of this practice in the wife of king *Wän* (I. i. II and III).<sup>9</sup> It exists in China at the present day.

The legitimate wife could not be repudiated but for a very grave cause—she was then almost dishonoured. Thus in I. iii. X. a rejected wife bitterly bewails her lot, while her husband is espousing another. On no pretext had a wife the right to separate from her husband. A princess of the State of *Wei* forsaken by her husband, who has taken a mistress, speaks of this mistress as her friend (I. iii. III).<sup>10</sup> In

2 See the *Journal Asiatique*, for December 1840. 3 The *tsü* was a pheasant. 3 The diagram ㊦ says nothing on the subject. 5 This ode refers to a time before the duke of *Chow* had formed the code of *Chow* laws. 6 It was the contrary with ladies of noble birth. The complaint in I. iii. XIV is altogether of another matter. 7 The meaning of this ode is quite different. 8 Ode III. says nothing at all on the subject. 9 The return of the wife to visit her parents is a subject on which opinions are much divided. 10 *Ms. Blot* has strangely misunderstood this ode.

the China of that time, as in the China of the present day, woman was generally doomed to a state of inferior submission which deprived her of all elevated feeling,

her sole duty was to serve her husband. The practice of having concubines, or wives of a second grade, besides the legitimate wife, was frequent among the chiefs. Concubines are mentioned in the 33d and (?) 37th articles of the Yih-king (the diagrams 遜 and 家人). Every legitimate wife desired to be interred near her husband (I x XI 4, 5) <sup>11</sup> They esteemed widows who refused to marry again (I iv I). A married woman could not, during the time of the mourning, enter the house of her deceased parents (I iv X) <sup>12</sup>,—she was not deemed sufficiently pure to present herself in the place which had for the time become sacred <sup>12</sup>. The ancient Chinese, like those of our days manifested a great indifference for the preservation of female infants. A daughter who was born was regarded as a burden to the family, while they rejoiced in the birth of a son, who would be the future support of his father (III ii II). II iv V establishes perfectly this contrast, representing to us the manner in which they received in the royal family the birth of a boy or of a girl —

‘A son is born  
He is placed upon a bed,  
And clothed with brilliant stuffs  
They give him a semi-sceptre  
His cries are frequent.  
They clothe the lower part of his body with red cloth  
The master, the chief sovereign is born, and to him they give the empire’

‘A daughter is born —  
They place her on the ground,  
They wrap her in common cloths,  
They place a tile near to her  
There is not in her either good or evil  
Let her learn how to prepare the wine and cook the food  
Above all she ought to exert herself not to be a charge to her parents’ <sup>13</sup>

The present Chinese have still this custom of placing a tile upon the clothes of the newly born daughter <sup>14</sup>. They explain it by saying that formerly the women used a tile to press the cloth which they wove, and thus the tile which they place near the infant is an emblem which indicates that the weaving of cloth will be her principal occupation.

#### DOMESTIC MANNERS AND SLAVERY

Several odes of the first Part of the She-king express the regrets of wives while their husbands are absent on the service of the prince (I ii III and VIII, iii (?), xi VII (?), xii X (?)), and their satisfaction when they return III viii IV (?). Other odes, of a later date, during the decay of the Chow dynasty, deplore on the contrary the relaxation of morality. The men are drunken and debauched, and the women are immodest (I iii VII and IX, iv II V, VII and VIII, xii IX).

We do not see in the She-king any notice which points clearly to the existence of slavery properly so called, and this silence agrees with the custom of making few prisoners, which I have noted above. As the two terms *noo* and *pei* (奴, a male slave, 婢, a female slave) are not found in the classes of the population mentioned

<sup>11</sup> The conclusion from the ode is too general. See in the Life of Confucius, Vol I, proleg. p 15. <sup>12</sup> This again is Biot's own imagination. The case, for illustration of which we may refer to I iv X, was, that a lady married into another State could not go back to her native State after her parents were dead. <sup>13</sup> See the translation of these two stanzas at pp 306, 307. <sup>14</sup>

I know of no such practice. M. Biot has misunderstood the lines 載弄之璋, 載弄之瓦

in the *Chow le* (Ch. II., par. 41-53) domestics being there designated by the name of *shin ts'eh* (臣 a servant, 妾 a wife of the second grade) Chinese authors generally affirm that there were no slaves under the Chow dynasty.<sup>1</sup> But this assertion is contradicted by a passage of the *Shoo-king* (V. xxiv. 4) where Pih-k'in, son of the duke of Chow declares that the valets and women of the second rank who have run away must be returned to their masters, and by a passage of the *Chow le* itself, (Ch. XIV. par. 22) where the officer in charge of the market is ordered to control the sale of men, cattle, horses, arms, utensils, &c.

### PUNISHMENTS.

The punishment of mutilation is mentioned in the *Sho-king*. In II. v. VI a culprit is condemned to become a eunuch, and laments his lot.<sup>1</sup> He becomes a *ssu jin* (寺人).<sup>1</sup> This name, which signifies a man of the palace, and which is also found in I. xii. 1 has long been the designation for the eunuchs attached to the court. The commentary on the *Sho-king* so explains it, and the complaints of the condemned in II. v. VI. prove that he was about to undergo a severe punishment. Mutilation is mentioned in the *Shoo-king* V. xxvii. 3, among the punishments appointed by king Muh.

### PROVERBS AND PREJUDICES.

We find some ancient Chinese proverbs quoted in the *Sho-king* all of a very great simplicity and connected with the habits of a country life.<sup>1</sup> For example—Do not add mud to one in the mud (II. vii. IX. 6). There is no need to teach a monkey to climb trees (ib.); The sage himself can speak nonsense (III. iii. II. 1). He who takes hold of a piece of hot iron hastens to plunge his hand into water (III. iii. III. 5). He who wishes to remedy a public misfortune is like a man who wishes to march against a violent wind (ib. 6); Virtue is like a hair—it is as flexible as one (III. iii. VI. 6).

There are in the *Sho-king* other proverbs as simple as these, which I shall not quote but I will mention two singular sayings which are found in these ancient songs. The one of them occurs in II. v. III. 81—The sage does not speak imprudently for there are ears near the walls of his chamber—which corresponds to a common saying in our language. The other appears to me equally curious. A man, joyous at seeing once more one of his friends, says (II. iii. II. 8). I am as satisfied as if they had given me 100 sets of cowries. I would take occasion to notice here both the mention of the ancient practice of using shells for money and the singularity of this numerical appreciation of joy. Now-a-days the Chinese still say in speaking of a fortunate event, It is a joy of a thousand or ten thousand—meaning so many pieces of money. Chinese romances give us many examples of this mode of speech, which would seem to belong exclusively to the language of financiers.

1 The K'ien-lung editors of the *Chow-le* in a note on ch. II. par. 52, refer to this other passage in proof that anciently there were slaves, and also to the *Yih*, diagram 23, par. 4 proposing a different interpretation of the 妾 in 臣妾. As the *Chow-le*, XIV. 22, conflicts with the general opinion that anciently there were no slaves, Wang T'ao says that it is not a work sufficiently authenticated to be appealed to for evidence on such a point.

1 See the notes on II. 10.

1 It will be well for the reader to refer to the various passages here adduced by M. Biot and the notes upon them in the body of this volume.



It is common with the Anglo-Americans (?), and characterizes very well the development of the purely material interest among them as among the Chinese

Such are the principal characteristic traits which may be collected from the Shoo-king to furnish a general sketch of the ancient manners of the Chinese. I consider it useful to add a brief notice of the historical facts which this collection contains. These facts, united with those which are set forth more methodically in the Shoo-king, were the first landmarks of which the famous Sze-ma Ts'ien availed himself, in the 1st century B.C., to frame in his Historical Records the history of ancient China.

### FACTS OF HISTORY.<sup>1</sup>

Several odes mention the name of some of the sovereign chiefs of the early dynasties. The labours of the great Yu are mentioned in II vi VI 1, and III in VII 1 III 1 X 5 says that the course of the river Fung in Shen-se was regulated by him. IV in IV 1 says positively that he delivered the world from the flood. The division of the empire by him into principalities is mentioned in the 6th stanza of the same ode. Keeh, the last sovereign of the dynasty of Hea, is named in the same stanza. The Book where this ode occurs is composed entirely of odes in honour of the second dynasty, that of Shang,—the most ancient of all the odes. We find there (odes 3 and 4) an account of the miraculous birth of Seeh, the minister of Shun, to whom the kings of Shang traced their genealogy, the mention of Seang-t'oo, the grandson of Seeh (ode 4), the eulogium of Ch'ing-t'ang the first sovereign of Shang (also ode 4), and finally, (in odes 3 and 5), that of Woo-tung, who reigned about 400 years after Ch'ing-t'ang. The 3d ode says, 'The Supreme Lord willed that Ch'ing-t'ang should have under his orders the nine provinces or regions. These are the nine regions of the Shoo-king III 1, they comprehended all under heaven ( 卜 人 ), in other words, the world then known to the Chinese. The same ode says, 'What is under the heaven is limited by the four seas.' Among the greater part of the Chinese all geography is still confined to these absurd notions.

The 4th ode of the same Book depicts with extraordinary energy the exaltation of Ch'ing-t'ang, arming himself at the order of Heaven, against the tyrant Keeh. 'His resolution is taken, he seizes an axe, he rushes forward like a devouring fire, he cries, "Who will dare to resist me?" He defeats the chiefs of Wei and of Koo, he attacks the chief of Keun-woo, and finally Keeh himself, the sovereign-chief of Hea.' Ch'ing-t'ang cuts down first the three buds which are attached to the new shoot. Keeh is the plant, and the other chiefs who were on his side are represented by the three buds. This comparison is a very singular one.

The expedition of Woo-tung against the strange tribes of Hoo-kwang, those of King-ts'oo, is mentioned in ode 5 of the same Book, and A-häng, the principal minister of Ch'ing-t'ang in ode 4.

The odes of the first and second Books of Part III celebrate the origin of the family of Chow, and the great victory of king Woo over the last sovereign chief of the Shang family. II 1. relates the miraculous birth of K'e, the great ancestor of the family and the first minister of agriculture under Shun, from which he derived his name of How-tseih, 'superintendent of millet,' under which he is invoked. Duke

<sup>1</sup> I do not offer any criticisms on the statements on this article, but only refer the reader to the odes referred to, and the notes upon them.

Lüw his descendant, who established himself, on the west of the Yellow river in Shen-so, is celebrated in ode VI of the same Book, which is attributed to the duke of Shaoa, the second brother of king Woo. According to this ode, duke Lüw founded a city determined its position or boundaries by the shadow of the sun, built houses for travellers; and knew how to cross rivers with boats or on bridges. Besides this, he extracted iron from mines, and stone from quarries, and regulated the land tax. The text does not indicate the rate of this tax. III i does not go higher than T'ao foo, or the necient duke, the grandfather of king Wän, and relates that this chief transported his tribe to the foot of mount K'a. I have already cited this ode, which says that Tan foo and his people lived at first in caves. I have explained by the devastations of the Tartar hordes, the rapid destruction of the first establishments made by duke Lüw. Tan foo is also called king Tao, the great king or the great sovereign (III i VII). This ode names his two sons, king Ko or Ko-loih, and T'ao-pih, of whom the younger king K'u, is chosen to succeed to the command.

Ode VI contains the obituary of Chow K'ang, wife of Tan-foo, and of T'oo-jin, her daughter in law the mother of king Wän. This prince and his son king Woo are celebrated in too many odes for me to make extracts from them in detail. The two brothers of king Woo, the dukes of Chow and Shaoa, so called from the names of their principalities, Chow and Shaoa, are credited with the composition of a great number of the ritual songs of the Shou-king, and are both celebrated and named in several odes. I will mention for the duke of Chow I xv IV and IV u. IV., and for the duke of Shaoa, I u. V., and III in. VIII and XI.

Wei-tzu [the viscount of Wei], the brother of the tyrant Chow became prince of Sung on submitting himself to king Woo. His descendants, as well as the princes of Ho who were descended from the sovereigns of Hsü, always preserved the privilege of taking part, along with the king, of the family of Chow in the ceremony to ancestors (IV i [ii] III). We find this passage quoted in the Doctrine of the Mean, ch XXIX. King Ch'ing the just king the son of king Wei, is celebrated in III u. VII and VIII. In this same part of the Shou-king III i is directed against king Lo, says that the world is filled with robbers, and makes allusion to the disorders which arose from the carelessness of king Lo. Ode IV contains the prayers of his son and successor king Senen, requesting from Heaven the end of a great drought. Under the same prince, ode V celebrates the earl of Shun, king Senen's uncle, and ode VI, Chung Shan foo, the grand-master in the name of the sovereign. Ode VII describes the visit of the marquess of Han to the royal court, and vaunts the riches of his country of Han. In ode VIII, Hoo, earl of Shaoa, a general of king Senen marches against the barbarians of the south, on the Kiang and the Han, and against the wild tribes, which occupied the valley of the Hwan. The ode says that after this expedition all was pacified and reduced to order as far as the sea of the south; and here, as in the Historical Records, under the 37th year of the first emperor of Tsin, this expression the sea of the south simply designates the sea which borders Choh-k'ang then the country of Yuch, and extends to the mouth of the Kiang.

Ode IX celebrates another expedition directed by king Senen in person against the barbarians of the Hwa, in the country of Foo and Sou, the names of which still belong to districts on the left bank of the Hwa. King Senen subdues everything before him. The style of this ode is very spirited with a warlike ardour which we see in

three or four odes, all *official*, of the She king. The expeditions which I have just mentioned took place about the year 826 before our era.

The troubles of the reign of king Yew are announced in II iv IX, with the mention of the solar eclipse of the year B.C. 776, which begins the certain chronology of China. Odes VII, VIII, and IX of the same Book deplore the wickedness of the beautiful Paoü Szö, who proved the destruction of king Yew, and the general disorder of the kingdom. II iv VIII, v III, and III iii VIII and IX relate to the same subject. The 10th ode of the 3d Bk. says

‘Never will the misfortunes cease,  
While there shall be at court the wife and the eunuchs.’

These last are designated by the character *szö* (寺), literally officers of the palace, and the interpretation of the commentators is verified by II v VI, where a man is in despair at being condemned to be a *szö* in the palace, as his punishment for a grave fault. After the re-establishment in the capital of king Yüw’s son, the feeble king Ping, we find some *szö* or eunuchs attached to the palace of duke Ssang, prince of Ts’in (I xi I).

In I xi, which contains the songs of the State of Ts’in, ode VI deplores the death of three brothers, killed at the tomb of duke Muh, in the year 621 B.C. The Tso Chuen gives 177 individuals as killed or buried alive at the bloody funeral rites of this prince. The ode expresses astonishment at this barbarous sacrifice, a custom which had been recently taken from the Tartars.

I have mentioned the names of several foreign tribes of which we read in the She king. We see there, on the north and the northwest, the Heen-yun and the Jung, who occupied the plateau of T’ae-yuen under king Shen (II iii III), on the south, the Man and the King, settled in the valleys of the Kiang and the Han (III iii VI (?), and to the west, the uncivilized tribes of the Hwae and of Sen. These neighbouring savages came to plunder the husbandmen in the lower valley of the Yellow river, and we thus recognize perfectly the limits of the Chinese empire of this period. The first principalities, or feudatory divisions, established by king Woo, were in general of small extent. In I v VII a princess of Wei regrets that she was not able to go to her son, who was become prince of Sung. She says, ‘Nevertheless from our district or city of Wei we can see that of Sung by standing on tiptoe. The little river which separates the two countries may be crossed by throwing into it some reeds.’

The wars of one small State with another, which multiplied during the decay of the Chow dynasty, desolated the plains and ruined the small farmers, as we perceive in various odes. In I iii XVI the families of the country of Wei fly to avoid the evils of war. In I iv VI a prince of Wei retreats, in B.C. 660, before the barbarians of the north, and passes to the other side of the Yellow river, to fix himself in the territory of the present department of Kwei-tih. I vi VI and VII deplore the intestine wars in the time of king Ping. In ode V of the same Book a woman is abandoned by her husband, who can no longer support her. The settlers emigrate from the small State of Wei (魏), in the pres. Shan-se, as related in I ix. VII. Other emigrants bewail their lot in II iii VII, and iv IV. An orphan deplores his isolation in I x VI. A poor man laments his condition in II viii VI. In ode IX of the same Book a man cries out, ‘If my parents had known that I should be thus miserable, they would not have brought me into the world.’ The same weariness

of life appears in II. iv VIII. III. ii X. upbraids the passiveness of certain good men who kept themselves quiet like the infant *shu*, or personator of the dead in the ceremonies it advises them to listen to the complaints of the poor farmers, who carry on their shoulders the plants they have cut down, &c who perform painful labours. Ode I. of the next Book regrets the loss of the ancient majesty of the royal court.

Such is a slight sketch of the *data* furnished by the *Shu-king* for the history of the wars and revolutions of ancient China. We have seen the notices much more numerous which it supplies us with for the history of the manners of this early age, and which serve to justify or illustrate the fuller exhibitions of the *Lo Ke*, as the others became the base of the memoirs by *Sze-ma T'ien*.

To complete my labour I had prepared a table of the quadrupeds, birds, fishes, reptiles, and vegetables mentioned in the *Shu-king*. As all the odes in this collection relate to the countries comprised between the 33rd and 38th degrees of latitude, it appeared to me desirable to study both the species of the animal kingdom and of the vegetable kingdom, which formerly existed on this zone of eastern Asia, and I should say that this same thought occurred before me to a Chinese author who has written a special treatise precisely on this subject. M. Julien was good enough to procure for me from his library this Work, adorned with figures, and mentioned in the *Chrestomathy* of M. Bridgman. I have been able to consult, besides, the identifications given by M. Remusat in his general index to the Japanese encyclopædia, vol. XI of *Notices of Manuscripts*. Unfortunately these helps were still insufficient to afford a sure identification of all the names mentioned in the *Shu-king* with the species which we are acquainted with. The animals may generally be recognized, because their names have not varied. The figures of the Japanese Encyclopædia and of the treatise to which I have referred being happily accompanied with descriptions, we learn that different species such as the tiger the leopard, the rhinoceros, and the jackal, were successively driven from northern and central China by the clearing of the forests. We find unmistakable mention of the monkey and the elephant would appear to have existed in eastern China from the 25th to the 28th degree of latitude. But there is still uncertainty about some species of which the description is mingled with fables. As for the vegetables, the figures in the *Pun-t'son*, the Japanese Encyclopædia, and the Chinese treatise, are excessively incorrect, and the descriptions are very vague. The author of the treatise proves even that frequently one and the same name designates different vegetable species in different parts of China and the commentators themselves often vary in the identification of the name in the *Shu-king* with the plants which they know according to their *Pun-t'son*.

With elements so uncertain I believe it more prudent not to publish the table which I had prepared. I refer the reader to the notes appended by *Ischard* to his translation of the *Shu-king* and will here terminate my researches on a monument so curious and so authentic of the ancient Chinese civilization.

## CHAPTER V.

LIST OF THE PRINCIPAL WORKS WHICH HAVE BEEN CONSULTED  
IN THE PREPARATION OF THIS VOLUME.

## SECTION I.

## CHINESE WORKS, WITH BRIEF NOTICES OF THEM

1 In the 經註疏 (see proleg to vol I, p 129).

[i] 毛詩註疏, containing Maou's Explanations of the She (see p 11, but whether this was the work of Maou Chang, as there stated, or of his predecessor Maou Häng, is not positively determined), and Ch'ing K'ang-shing's 'Supplementary Commentary to the She of Maou (see also p. 11),' with his 'Chronological Introduction to the She (pp 11, 12)' There are in it also of course K'ung Ying-tah's own paraphrase of Maou and Ch'ing (止義), and supplemental discussions, with citations from Wang Suh's (王肅) Works on the She, from Lew Choh (劉焯) and Lew Heuen (劉炫) of the Suy dynasty, and from other early writers The edition which I have used is beautifully printed, and appeared in 1815 (嘉慶一十年 江西南昌府學開雕), under the supervision of Yuen Yuen (see proleg to vol I., p 133) It contains his examination of the text of all K'ung Ying-tah's work (毛詩註疏校勘記), a very valuable addition

[ii] 爾雅註疏 See proleg to vol III p 201

3 欽定詩經傳說彙纂, 'Compilation and Digest of Comments and Remarks on the She-king By imperial authority' In 21 chapters, with an appendix containing the Prefaces, and Choo He's examination and discussion of them, in whole, and in detail. It was commanded towards the end of the period K'ang-he, and I have generally called it the K'ang-he She, but it did not appear till 1727, the 5th year of the period Yung-chung The plan of it is similar to the imperial edition of the Shoo-king, which I have described in the proleg to vol III, p 201, and it is entitled to equal praise The compilers drew in the preparation of it from 260 writers 1 of the Chow dynasty, 25 of the Han, 3 of the kingdom of Wei, 2 of that of Woo, 4 of the Tsin dynasty, 2 of the Leang, 1

of the northern Wei 1 of the Sui, 15 of the T'ang, 1 of the Posterior T'au, 1 of the southern T'ang; 94 of the Sung, 23 of the Yuen, and 87 of the Ming

Immediately after the text there follows always the commentary of Choo He in his 'Collected Comments on the She (詩集傳); and thus the editors maintain as the orthodox interpretation of the odes, while yet they advocate, in their own 'decisions, wherever they can, the view given by Maou in accordance with the Little Preface. Choo's commentary was published in the winter of 1177. My own opinion on Choo's principle of interpretation, and on the Preface, has been given in Chapter II of these prolegomena, and in many places when treating of particular odes

4. I have made frequent reference to the imperial editions of the Ch'ün T'süw and the Lo Ke,—and also to those of the Chow Lo (周禮) and the E Lo (儀禮)

8. The 呂氏家塾讀詩記三十二卷 'Liu's Readings in the She for his Family School, in 32 chapters. The author of this work was Liu Tsao-k'ên (呂祖謙) or Lien Pih kung (伯恭), a contemporary of Choo He (born 1137, died 1181). It gives not only the author's view of the text, but those of 44 other scholars, from Maou down to Choo, very distinctly quoted. The peculiarity of it is, that the explanations of Choo He which are adduced are those held by him, at an early period, before he had discarded the authority of the Prefaces. In 1182 Choo wrote a preface to Liu's Work, saying that the views attributed to him in it were those of his youth, 'shallow and poor, and he regretted that Pih kung had died before he had an opportunity of discussing them anew with him. To the Work he assigns the characters of comprehensiveness, clearness, and mildness. The edition in my possession is a beautiful one, published in 1811.

9. 詩補傳三十卷 'Supplemental Commentary to the She in 30 chapters. The writer mentions only his style of Yih-chao (逸齋), but Choo E-tsun and others have identified him with Fan Ch'oo-o (范處義), another great scholar of the 12th century, who took high rank among the graduates of the third degree in the Shaou hing (紹興) period. He was a vehement advocate of the Prefaces, and of Maou's views, but he was not sufficiently careful in his citation of authorities.

10. 毛詩集解四十二卷 'Collected Explanations of Maou's She in 42 chapters. By whom this work was first edited I do not know, but it contains the views of three scholars, all of the first half

of the 12th century Le Ch'oo (李樛; styled 迂仲 and 若林), Hwang Heun (黃樞, styled 實夫), and Le Yung (李泳). They were all natives of Fuh-keen province. Ch'oo was a near relative of Lin Che-k'e, of whose commentary on the Shoo I have spoken in the proleg to vol III, p 202, of vast erudition, yet possessing a mind of his own. Why his interpretations and those of Hwang Heun were edited together, it would be difficult to say, for they do not always agree in opinion. Le Yung's remarks are supplemental to those of the two others.

11 詩緝 一 卷, 'A Commentary on the She, from all sources, in 36 chapters.' This is the famous commentary on the She, by Yen Ts'an (嚴粲, styled 坦叔, and 華谷), to which I have made very frequent reference. The preface of the author, telling us how he made his commentary in the first place for the benefit of his two sons, is dated in the summer of 1248. In general he agrees with the conclusions of Leu Tsoo-k'een, but he was familiar with the labours of all his predecessors, and was not afraid to strike out, when he thought it necessary, independent views of his own. His view of the Prefaces has been mentioned on p 32. Among all the commentators on the She of the Sung dynasty, I rank Yen Ts'an next to Choo He.

12 詩傳遺說 六 卷, 'A Supplement to the Commentary on the She, in six chapters.' This is a work by Choo Keen (朱鑑, styled 了明), a grandson of Choo He. It was intended, no doubt, specially to supplement Choo's great Work, and the materials were mainly drawn from his recorded remarks upon the odes, and which were not included in it.

13 詩說 一 卷, 'Talk about some of the Odes, in one chapter.' This is a small treatise of hardly a dozen paragraphs, on the meaning of passages in a few of the *Ya* and the *Sung*, by a Chang Luy (張耒, styled 文潛), a writer of the last quarter of the 11th century.

14 詩疑 一 卷, 'Doubts about the She, in two chapters.' By Wang Loo-chaeh, or Wang Pih, whose 'Doubts about the Shoo' is mentioned in the proleg to vol III, p 203. The author was of the school of Choo He, but he was freer in his way of thinking about the Classical Books even than the great master, contending that many of the present odes were never in the old collection sanctioned by Confucius, and that many more have got transposed from

their proper places His two chapters are worth reading as specimens of Chinese rationalism.

15, 16 詩傳一卷, 詩說一卷 'Commentary on the She, in one chapter', 'Treatise on the She, in one chapter' Both of these treatises are found in the collection of the 'Books of Han and Wei'—the former ascribed to Confucius's disciple, Tszekung the latter to Shin P'ei, mentioned on p 8 in connexion with the old Text of Loo They are acknowledged, now, however, to be forgeries, the Work of a Fung Fang (豐坊 styled 存禮), a scholar of the Ming dynasty, in the first half of the 16th century If the treatise ascribed to Tszekung were genuine, we should have to reconsider many of the current opinions about the She, but neither of the forgeries has any intrinsic value.

17 毛詩六帖講意四卷 'An Exposition of Maou's She, from six points of view, in four chapters. This is a more extensive Work than we might suppose from its being merely in four chapters.

It is interesting as being the Work of Seu Kwangk'c (徐光啟 styled 子先), the most famous of the converts of Matteo Ricci though there is nothing in it, so far as I have observed, to indicate the author's Christianity, if indeed it was written after his conversion The copy which I have used, belonging to Wang Taou, is the original one, published, according to a preface by a friend of the author, in 1617 Seu's 'six points of view' are Choo He's interpretations (真傳); the interpretations of Maou and Ching (存古) new interpretations of others and himself (廣義) illustrations from old poems and essays (學藻) the names of birds, animals and plants (博物) and the rhymes (正叶) It is a valuable compilation It has been republished with considerable alterations by a Fan Fang (范方) of the present dynasty

19 詩序廣義二十四卷 'The She and the Preface to it fully discussed, in 24 chapters. This may be called the commentary on the She of the present dynasty, by Keang Ping-chang (姜炳璋, styled 石貞 and 白巖), published first in 1762 He would appear to have published an earlier Work, called 詩序補義 of which this is an enlargement. His view of the Preface has been alluded to in p 82 Though very often opposed to Choo He, he is not slow to acknowledge his great merits, and to adopt in many cases his interpretations in preference to those of the old school The work is thoroughly honest and able, not without its errors and prejudices, but deserving to rank with those of Maou, Choo He, and Yeu Ts'an



20 毛詩集釋, 十卷, 'Explanations of Maou's She from all sources, in 30 chapters' This work exists as yet only in manuscript, and was prepared, expressly for my own assistance, by my friend Wang T'aou (王韜, styled 仲弢, and 紫詮) There is no available source of information on the text and its meaning which the writer has not laid under contribution. The Works which he has laid under contribution, few of them professed commentaries on the She, amount to 124. Whatever completeness belongs to my own Work is in a great measure owing to this the only defect in it is the excessive devotion throughout to the views of Maou I hope the author will yet be encouraged to publish it for the benefit of his countrymen

21 新增詩經補註備旨詳解, 八卷 See the proleg to vol I, p 131 This work is on the same plan as the 'Complete Digest of the Four Books,' there described, by 'Tsow Shing-muh (鄒聖脈, styled 梧岡), first published in 1763

22 增補詩經體註衍義合參, 八卷 'Supplement to Choo He's commentary on the She, and the Amplification of the meaning, in 8 chapters' This work, of the same nature as the preceding, but differently arranged, by a Shin Le-lung (沈季龍), of Häng-chow It appeared first in 1689 with a preface by a Koo P'aou-wän (顧豹文, styled 目菴) There is a very good set of plates at the commencement

23 詩經精華, 'The Essence and Flower of the She' In 8 chapters, by Seeh Kea-ying (薛嘉穎, styled 悟邨), a scholar of Fuh-keen province, published in 1825 This is one of the most valuable and useful of all the works on the She which I have consulted The writer cannot be said to belong to either of the schools, but has honestly and successfully used his own mind, according to the rule of Mencius for the interpretation of the odes, before plunging into the ocean of commentaries

24 詩所, 八卷, 'The Correct Meaning and Order of the odes, in 8 chapters' It is difficult to translate the title (詩所) of this Work, which is taken from Confucius' account of his labours on the She in Ana IX xiv The author, Le Kwang-te (李光地), was one of the great scholars of the K'ang-he period He began this Work, he tells us in the winter of 1717, and finished it in the spring of 1718 He has many peculiar views about the subjects and arrangements of the odes, but not much that is valuable in the explanation of the text

25 Maou K'ie-ling (毛奇齡, —see proleg to vol. I p 182) has several treatises on the She, most of which were at one time embodied in a large work in 38 chapters, of which he lost the manuscript. They are —

[I] 國風省篇一卷

[II] 毛詩寫官記四卷

[III] 詩札二卷

[IV] 詩傳詩說駁義五卷 This is occupied with the two forged Works mentioned above (15, 16)

[V] 白鷺洲 (the name of a college in K'ang-se, where the conversations and discussions were held) 主客說詩一卷

[VI.] 續詩傳傳名三卷

32 The 皇清經解 contains a reprint of some of Maou's Treatises, and of many others on the She. I have found assistance in consulting —

[I] 毛詩稽古編三十卷 'Maou's She, according to the views of the old school, in 30 chapters. I do not know a more exhaustive work than this from the author's point of view. Ho was a Ch'in K'ie-yuen (陳啟源, styled 長發) of K'ang-soo. His work was published in 1687, and had occupied him for 14 years, during which he thrice wrote out his manuscripts. He is a thorough advocate of the old school, and is in continual conflict with Choo He, Gow yang S'ew, Leu Tsou-k'uen, Yen Ts'an, and especially L'au Kin of the Ming dynasty.

[II.] 毛鄭詩考正四卷 'An Examination of the She of Maou and Ch'ing, in 4 chapters. By Tae Chin (戴震, styled 東原 慎修, and 吉士), a great scholar mainly of the k'uei lung period. He carefully examines all the instances where the views of Ch'ing differ from those of Maou, and does not hesitate to decide against the one or the other according to his own views.

[III.] 詩經補註二卷 'Supplemental Comments on the She, in 2 chapters. Also by Tae Chin.

[IV] 毛詩故訓傳三十卷 This is Maou's commentary on the She, revised and edited by Twan Yuh tsue (see p 101), probably the most correct edition of Maou's text which is to be found. It was published first in 1796.

[V] 詩經小學四卷 'The rudimentary Learning applied to the She-king, in 4 chapters. This treatise is also by Twan Yuh tsue, — an examination of the readings of the She, different from those of Maou, gathered from all sources.

[vi] 毛詩校勘記 1 卷 See on 1

[vii] 毛詩補疏 5 卷, 'Supplemental Excursus to Maou's She, in 5 chapters' By T'seaou Seun (焦循, styled 里堂 and 理堂), who took his second literary degree in 1801. The name of the Work is taken from K'ung Ying-tah's 註疏, with errors and defects in which, as he fancies, the writer mainly occupies himself

[viii] 詩汎聞 卷, 'Lessons in the She, transmitted, in 3 chapters' By Wang Yin-che (王引之; styled 伯申), a high officer of the present dynasty, who took the 3d place among the candidates for the Han-lin college in 1799. In this Work he gives the views of the She which he had received from his father, who was also a great scholar, hence its name

[ix] 經傳釋詞 1 卷, 'An Explanation of the Particles employed in the classics and other writings, in 10 chapters.' This work is by the same author, and though not specially on the She, it has been to me of the utmost value. See a full account of it in M. Julien's 'Syntaxe Nouvelle de la Langue Chinoise,' vol. I, pp. 153-231

[x] 毛詩紬義 1 4 卷, 'The meaning of Maou's She unfolded, in 24 chapters' By Le Foo-p'ing (李黼平), on the side of the old school

[xi] 詩毛鄭異同辨 1 卷, 'On the points of agreement and disagreement between Maou and Ch'ing upon the She, in 2 chapters' By Ts'ang Ch'au (曾釗, styled 冕), a native of Nui-hae district, Canton province

[xii] 家詩異文疏證, 'Exhibition and Discussion of the different readings of the three other Texts and those of Maou. In 2 chapters, by Fung T'ang-foo (馮登府), a scholar and officer of the Taou-kwang period

44 重訂 家詩拾遺 8 卷 A work of the same nature as the preceding. By Fan Kea-seang (范家相) of the period K'een-lung, subsequently revised by a Yeh Keun (葉鈞, styled 石亭)

45 韓詩外傳, 'Han's Illustrations of the She from external Sources' See on p. 10, and pp. 87-95

46 毛詩草木鳥獸蟲魚疏 1 卷, 'On the Plants, Trees, Buds, Animals, Insects, and Fishes, in Maou's She, in two chapters' By Luh Ke of the kingdom Woo (吳陸機 [more probably 璣], styled 元恪, born A.D. 260, died 303). This is the oldest Work on the subject with which it is occupied. The original Work was

lost, and that now current was compiled, it is not known when or by whom, mainly from K'ung Yung tai's constant quotations of it

47 毛詩名物解二十卷 'Explanation of Names and Things in Maous She, in 20 chapters' A Work of the same character as the above, but more extensive by Ts'ao Peen (蔡卞, styled 元度), a scholar of the Sung dynasty, in the second half of the 11th century. He commences with the names of heaven goes on to the cereals, plants and grasses, trees birds animals insects, fishes, horses and miscellaneous objects, such as garments, the ancestral temple, &c.

48 埤雅二十卷 'Supplement to the Urh ya, in 30 chapters' By Luh T'ien (陸佃, styled 農師 — born A.D. 1042, died 1102). T'ien was a disciple of Wang Gun shih, and a very voluminous writer, but only this *P'ei ya* survives of all his Works. He is less careful in describing the appearance of his subjects than in discussing the meaning of their names. Beginning with fishes, first among which is the dragon, he proceeds to animals, then to birds, then to insects, specially to horses, to trees, to grasses and plants to the names of heaven, and skyey phenomena. There were originally other chapters, but they are lost.

49 詩集傳名物鈔八卷 'Examination of Names and Things, as given in Choo Hes She and Commentary, from all sources, in eight chapters' By Hen K'ien (許謙), one of the most famous scholars of the Yuen dynasty, in the first half of the 14th century. He had studied under Wang Pih (see 14), whose 'Doubts had left their influence on his mind.

50 毛詩名物略四卷 'The Names and Things in Maous She in brief, in 4 chapters' Published in 1763, by Choo Hwan (朱桓, styled 拙存). He arranges his subjects under the four heads of Heaven, Earth, Man, and Things (天地人物) that is, celestial Beings and phenomena, the earth, with its mountains, springs, States, &c., man's works, dignities, garments, &c., and birds, beasts, plants, trees, insects and fishes.

51 毛詩名物圖說九卷 'Plates and Descriptions of the objects mentioned in Maous Shio in 9 chapters' Published in 1769, by Seu Ting (徐鼎, styled 實夫). He tells us that it cost him 20 years labour. It is a very useful manual on the subject. The author gives a multitude of descriptions from various sources and generally concludes with his own opinion, occasionally new and reliable. The plates are poor.

52 毛詩品物圖考, 七卷, 'An inquiry into the various objects mentioned in Maou's She, with plates, in 7 chapters' This is the work of a Japanese scholar, and physician who calls himself Kang Yuen-fung (岡元鳳) of Lang-hwa (浪華), taking up first the grasses and plants, then trees, birds, animals, insects, and fishes. He seldom gives any other descriptions than those of Maou and Choo. The plates are in general exquisitely done, and would do credit to any wood engraver of Europe. The book, though not containing quite all the objects mentioned in the She, has been of more use to me than all the other books of the same class together. My edition contains a recommendatory preface by a 那波師曾 of 西播, dated in the winter of 1785 (人明四年, 甲辰, 冬, 1月).

53 音論, 易音, 詩本音. These three Works are all contained in the 阜清經解, chapters 4 to 19, the productions of Koo Yen-woo, mentioned and made use of in the first and second sections of chapter III of these prolegomena.

54 人書音均表. This is the work of Twan Yuh-tsae, mentioned and freely quoted from in the same sections, on the ancient pronunciation and rhymes of the characters. It also is contained in the same collection, chapters 661-666.

55 占韻標準, 四卷, 'Adjustment of ancient rhymes, in 4 chapters' By Keang Yung. See p. 98. I have this Work reprinted in two different Collections. One of them is styled 粵雅堂叢書, which appeared in 1853, published at the expense of a wealthy gentleman of Nan-hae, department Kwang-chow, in Canton province, called Woo Ts'ung-yaou (伍崇曜). It contains upwards of a hundred Works, many of them rare and valuable, mostly of the present dynasty, but others of the T'ang, Sung, Yuen, and Ming dynasties, selected from the publisher's library, called 粵雅堂. One of these, the 疑年錄, and a continuation of it, giving the years of the birth and death of many of the most eminent scholars and others in Chinese history, have been very useful.

The other Collection is styled 寸山閣叢書, published in the same year from the stores of his library (寸山閣), in 1844, by Ts'een-tes 'tsoo (錢熙祚, styled 錫之), a gentleman of Sung-keang (豐), Keang-soo. It contains 18 Works on the classics, 28 on the histories, 60 on the philosophers or writers on general subjects, and 4 miscellanies.

The Dictionaries and Books of general reference, mentioned in the list of Works consulted in the preparation of vol. III, have,

most of them, been referred to as occasion required, and to them there are to be added the dictionary 玉篇 of the 6th century the 廣韻 (see on pp 104—106), the 六帖故, written about the close of the Sung dynasty, the 爾雅翼, an appendix [Wings] to the *Urhy*, by Lo yuen (羅願, styled 端良, and 存齋), of the 12th century, —a Work analogous to the 埤雅 above, but superior to it, the 三禮通釋, an exhaustive Work, in 230 chapters of Description, and 50 chapters of Plates, on the Chow Le, the E Le, and the Lo Ke, by Liu Chi'ang-o (林昌彝, styled 蕪谿, and 蕪谷), a native of Fuh k'een, who was able, after 30 years of labour, to submit his manuscript for imperial inspection in 1852, and the various poets and Collections of poems here and there referred to in these prolegomena.

## SECTION II

### TRANSLATIONS AND OTHER FOREIGN WORKS.

Besides most of the Works mentioned in the prolegomena to former volumes, I have used —

CONFUCII SINE KINO, sive LIBER CARMINUM. Ex Latina P Lacharum interpretatione edidit Julius Mohl. Stuttgartum et Tubingæ 1830

SYSTEMA PROVERBIIUM SCRIPTORUM SINICÆ. Auctore J M Callery, Missionario Apostolico in Sinis. Macao 1841

POESIES SINICÆ COMMENTARIUM The POETRY OF THE CHINESE By Sir John Francis Davis New and augmented edition London 1870

Notes on Chinese Literature. By A. Wylie Esq Shanghai 1867

POESIES DE L'EPOQUE DES TSIANG traduites du Chinois, pour la première fois, avec une étude sur l'art Poétique en Chine, par Le Marquis D Hervey Saint Denys Paris 1862

CONTRIBUTIONS towards the MATERIA MEDICA AND NATURAL HISTORY of China. By Frederick Porter Smith, M B, Medical missionary in Central China. Shanghai 1871

NOTES AND QUERIES on China and Japan Edited by N B Denny. Hongkong 1867 to 1869

The CHINESE RECORDER and MISSIONARY JOURNAL. Published at Foo-chow Now in its third year

GOD IN HISTORY, or The progress of Man's Faith in the Moral Order of the World By C J Baron Buusen. Translated from the German London: 1870.

FLORA HONGKONGENSIS a DESCRIPTION of the FLOWERING PLANTS and FERNS of the Island of HONG-KONG. By George Bentham, V P. L S. London: 1861.



# THE SHE KING

## PART I

### LESSONS FROM THE STATES

#### BOOK I THE ODYS OF CHOW AND THE SOUTH.

#### I *Kwan ts'eu*

討經  
國風  
周南  
之

關雎

關關雎鳩。在河之洲。窈窕淑女。君子好逑。參差荇菜。左右流之。窈窕淑女。寤寐求之。求之不得。寤寐思服。悠哉悠哉。辗转反側。寤寐求之。求之不得。寤寐思服。悠哉悠哉。辗转反側。

- 1 *Kwan ts'eu* go the ospreys,  
On the islet in the river  
The modest retiring virtuous young lady —  
For our prince a good mate she.
- 2 Here long there short is the duckweed,  
To the left to the right borne about by the current.  
The modest, retiring virtuous young lady —  
Waking and sleeping, he sought her

TITLE OF THE WHOLE WORK — 詩經, The Book of Poems, or simply 詩, The Poems. By poetry according to the Great Preface and the law generally of Chinese scholars, is denoted the expression, in rhymed words, of thought impregnated with feeling; which so far as it goes, I give no account of the species of composition. The collection before us, there were

originally 311 pieces; but of six of them there are only the titles remaining. They are generally also not one of them, indeed, is a long poem. Either Li Hsiang calls the Book — *Literary Canon* — and with most English writers the ordinary designation of it has been The Book of Odes. I can think of no better name for the seven pieces than *Ode* or *Understanding* by that term a sort lyric poem. Confucius himself is said to have heard them to the string



TITLE OF THE PART — 國風, 'Part I, Lessons from the States' In the Chinese, 'Part I,' stands last, while our western idiom requires that it should be placed first. The translation of 國風 by 'Lessons from the States' has been vindicated in the notes on the Great Preface. Sir John Davis translates the characters by 'The Manners of the different States' (art. on the Poetry of the Chinese Transactions of the Royal Asiatic Society, May, 1829). Similarly, the French Sinologues render them by 'Les Mœurs des royaumes'. But in 'Lessons' and 'Manners,' the metaphorical use of 風, 'wind,' is equally unapparent. Choo He says, — The pieces are called *fung*, because they owe their origin to and are descriptive of the influence produced by superiors, and the exhibition of this is again sufficient to affect men, just as things give forth sound, when moved by the wind, and their sound is again sufficient to move [other] things (謂之風者,以其被上之化以有言,而其足又足以感人,如物因風之動以有聲,而其聲又足以動物也). He goes on to say that the princes of States collected such compositions among their people, and presented them to the king, who delivered them to the Board of music for classification, so that he might examine from them the good and bad in the manners of the people, and ascertain the excellences and defects of his own government. 'Lessons from the States' seems, therefore, to come nearer to the force of the original terms than 'Manners of the States'. It will be found, however, that the *lesson* has often to be drawn from the ode by a circuitous process.

The States are those of Chow, Shaou, P'ei, Yung, and the others, which give their names to the several Books.

TITLE OF THE BOOK — 周南之, 'Chow Nan, Book I of Part I'. The first is that of the last title, — 國風.

By Chow is intended the seat of the House of Chow, from the time of the 'old duke, Tan-foo (古公亶父)', in B.C. 1,325, to king W'än. The chiefs of Chow pretended to trace their lineage back to K'e, better known as How Tseih Shun's minister of Agriculture. K'e was invested, it is said, before the death of Yaou, with the small territory of T'ae (郇), referred to the pres. dis. of Woo-kuug (武功) in K'een-chow (乾州), Shen-se. Between K'e and duke Lew (公劉), only two names of the Chow ancestry are given with certainty, — Pu'-chueh (不窋) and Kuh (鞠, 鞠陶). Sz'-ma Ts'een calls the first K'e's son, but we can only suppose him to have been one of his descendants. In the disorders of the Middle Kingdom, it is related he withdrew

among the wild tribes of the west and north, and there his descendant's remained till the time of duke Lew, who returned to China in B.C. 1,796, and made a settlement in Pin (豳) the site of which is pointed out, 30 *le* to the west of the present dis. city of San-shvuy (三水) in the small dep. of Pin-chow (郿州). The family dwelt in Pin for several generations, till Tan-foo, subsequently *kinged* by his posterity as ling T'ac (太王) moved still farther south in B.C. 1,325, and settled in K'e (岐), 50 *le* to the north east of the dis. city of K'e-shan (岐山), dep. Fung-ts'ang (鳳翔). The plain southwards received the name of Chow, and here were the head-quarters of the rising House, till king W'än moved south and east again, across the Wei, to Fung (豐), south west from the pres. provincial city of Segan. When king W'än took this step, he separated the original Chow — K'e-chow — into Chow and Shaou, which he made the appanages of his son Tan (旦), and of Shih (頤), one of his principal supporters. Tan is known from this appointment as 'the duke of Chow'. The pieces in this Book are supposed to have been collected by him in Chow, and the States lying south from it along the Han and other rivers — We must supplement in English the bare 'Chow Nan' of the title, and say — 'The Odes of Chow and the South'.

[The above historical sketch throws light on Mencius' statement, in Book IV, Pt II, that king W'än was 'a man from the wild tribes of the west (西夷之人)'. I have translated his words by 'a man near the wild tribes of the west'. But according to the records of the Chow dynasty themselves, we see its real ancestor, duke Lew, coming out from among those tribes in the beginning of the 17th century before our era and settling in Pin. Very slowly, his tribe growing in civilization, and pushed on by fresh immigrations from its own earlier seats, moves on, southwards and eastwards till it comes into contact and collision with the princes of Shang, whose dominions constituted the Middle Kingdom, or the China of that early time.

The accounts of a connection between the princes of Chow and the statesmen of the era of Yaou and Shun must be thrown out of the sphere of reliable history.]

Ode 1 — CELEBRATING THE VIRTUE OF THE BRIDE OF KING W'ÄN, AND WELCOMING HER TO HIS PALACE.

Stanza 1 關關 are defined to be 'the harmonious notes of the male and female answering each other'. 關 was anciently interchanged with 管, and some read in the text 管管, with a 口 at the side, which would clearly be onomatopoeic, but we do not find such a character in the Shw'oh w'än. It is difficult to say what bird is intended by 雉. Confucius says (Ana XVII iv) that from the

今待參反輾悠悠思寤不得。  
右菜差側轉哉哉服寐得。

He sought her and found her not,  
And waking and sleeping he thought about her  
Long he thought oh! long and anxiously,  
On his side, on his back, he turned, and back again

As we became extensively acquainted with the names of birds, beasts, and plants. We do learn names now but the birds, beasts, and plants, denoted by them, remain in many cases to be yet ascertained. The student, knowing how to me in the wild dove is apt to suppose that some species of dove I intended but no Chinese commentator has ever said so. Maou makes it the 王雎 add 鳥 鷓鴣

而有別 which means, probably a bird of prey of which the male and female keep much apart. He followed the 郭璞, the annotator of which, Kwok P'oh (郭璞), of the T'ang dynasty further describes it as a kind of eagle (鷂), now east of the Kiang, called 鷂 (鷂). This was for many centuries the view of all scholars; and it is not laid by a narrative in the T'ao Ch'uan and the 11th year of Duke Ch'ao, that the Minister of the Horse and Minister of War was anciently styled Ts'ao K'uei (雎鳩氏). The introduction of a bird of prey to a nuptial ode was thought, however, to be incongruous. T'ien Ching K'uan, still would appear to have felt this, and explains Maou 鷂 by 至 as if his words—a bird most affectionate and yet most unloving, a bird of desire—in which interpretation Chao Hsifan follows him but it was derisive to discard the bird of prey altogether; and this was first done by Ch'ing Ts'ao (郭惟), an early writer of the Song dyn., who makes the bird to be a kind of malarial bird. Chao Hsifan doubtless after him, says it is a water bird, in appearance like a mallard, adding that it is only seen in pairs, the birds in pairs of which keep at a distance from each other. Other identification of the 雎鳩 have been attempted. I am not believe that the author of the ode had some kind of fish hawk in his mind.

在河之洲 (the Shwob-wán has 州 without the 水),—河 is the general denomination of streams and rivers in the north. We need not seek as many do, to determine any particular stream as that intended. 洲 is an islet, habitable ground, surrounded by the water (水中可居之地)

窈窕淑女—窈 is to be understood of the lady's mind, and 窕 of her deportment.

So, Yang Hseng (楊雄) Died A. D. 18, at the age of 71, and Wang Shih 淑 (has displaced the more ancient form with 人 at the side) is explained in the Shwob-wán by 善 good, virtuous. The young lady according to the traditional interpretation (on which see below), is Ts'ao sz (太姒), a daughter of the House of Yew-shi (有莘), whom King Wan married.

君子好逑—If we accept Ts'ao sz as the young lady of the Ode then the 逑-sz of course is King Wan 逑 and 仇 (in Ode VII) are interchangeable—匹 'a mate.

K'ang'ing explains the line by 能為君子和好姻妾之絕 who could for our prince harmonize the resentments of all the concubines. He was led astray by the Editor Prece. [There is a popular novel called the 好逑傳 the name of which is taken from this line. Sir John Da. has translated it under the misnomer of The Fortunate Union.]

菜差 (read cāi) 菜差—菜差 expresses the irregular appearance of the plants, some long and some short. 菜 is probably the female mallow. It is also called duck mallow, that name being given for it in the Pan ts'ao and the Pe-ya (埤雅); a work on the plan of the Urh ya, by Loh Teen (陸佃 of the Song dyn.).—菜 is described as growing in the water long or short according to the depth, with a reddish leaf which floats on the surface, and is rather more than an inch in diameter. Its flower is yellow. It is very like the 菜, which Medhurst calls the unsaid mallows, but its leaves are not so round, being a little pointed. We are to suppose that the leaves were cooked and presented as a sacrificial offering. 左右流之—the analogy of 采之萼之 in the next stanza, would lead us to expect an active signification in 流 and an action proceeding from the parties who speak in the Ode. This no doubt is the reason which made Maou, after the Urh ya, explain the character

樂久。錫右得之。琴瑟采采。  
鐘瑟采采。參差淑之。  
鼓瑟淑之。左采友女。錫

- 3 Here long, there short, is the duckweed,  
On the left, on the right, we gather it  
The modest, retiring, virtuous, young lady  
With lutes, small and large, let us give her friendly welcome  
Here long, there short, is the duckweed,  
On the left, on the right, we cook and present it  
The modest, retiring, virtuous young lady  
With bells and drums let us show our delight in her

by 求, 'to seek,' but this is forcing a meaning on the term 流之 simply—'the current bears it about' The idea of looking for the plant is indicated by the connection 寤寐求之, 反側—we have to supply the subject of 求 and the other verbs, which I have done by 'he', referring to king Wān. The commentators are chary of saying this directly, thinking that such lively emotion about such an object was inconsistent with Wān's sagely character, but they are obliged to interpret the passage of him. To make, with Kang-shing and others, the subject to be the lady herself, and the object of her quest to be virtuous young ladies to fill the harem, surely is absurd. 思服, 一服=懷, 'to cherish in the breast' 悠哉, 一悠, here, acc to Maou, 思, 'to think' In other places, in these Odes, it=憂, 'to be anxious,' 'sorrowful', and also=遠, 'remote,' 'a long distance' Choo He prefers this last meaning, and defines it by 長, 'long' The idea is that of prolonged and anxious thought. 輾轉反側—the old interpreters did not distinguish between the meaning of these characters. The Shwuh-wān, indeed, defines 輾 (it gives only 展) by 轉. Choo He makes 輾=轉之半, 'half a chuen or turning,' 轉=輾之周, 'the completion of the 輾,' while 反 and 側 are the reversing of those processes. This is ingenious and elegant, but the definitions are made for the passage.

St 2 As the subject of 采 and the other verbs, we are to understand the authors or singers of the Ode,—the ladies of king Wān's harem

The Pe-che (備旨), however, would refer all the 之 in the stanza to the young lady, and the verbs to king Wān, advising him so to welcome and cherish her, and this interpretation is also allowable. Maou, further on, explains 采 by 取, 'to take', and here, 采 by 擇 'to pick out', to select. But the selection must precede the taking. It was not till the time of Tung Yew in the Sung Dyn, that the meaning of 采, which I have given, and which may be supported from the Le Ke, was applied to this passage. 友之,—'we friend her,' i.e., we give her a friendly welcome. The *lynn* and *shih* were two instruments in which the music was drawn from strings of silk. We may call them the small lute and the large lute. The *lynn* at first had only 5 strings for the 5 full notes of the octave, but two others are said to have been added by kings Wān and Woo, to give the semi-notes. The invention of a *shih* with 50 strings is ascribed to Fuh-he, but we are told that Hwang-te found the melancholy sounds of this so overpowering, that he cut the number down to 25.

In Chinese editions of the *shih*, at the end of every ode, there is given a note, stating the number of stanzas in it and of the lines in each stanza. Here we have 關雎 二章, 章四句, 一章章八句, 'The *Kuan-tseu* consists of 3 stanzas the first containing 4 lines, and the other two containing 8 lines each.' This matter need not be touched on again.

The rhymes (according to T'wan Yuh-tsue, whose authority in this matter, as I have stated in the prolegomena, I follow) are—in stanza 1, 鳩洲速 category 3, tone 1 in 2 流求, 得服\* 側 cat 1, t 3 in 3, 采友\*,

1. 莪 第 一 The first each reader does not that the ancient pronunciation of it, found the ode was different from that now belonging to it. A list of old characters, with their ancient pronunciations, has been given in the preface to the appendix to the chapter referred to.

INTERPRETATION OF THE ODE. I have said that the ode celebrates the virtue of the bride of King Wan. If I had written *once* in text of *once* I should have been entirely correct as far as the school both of Mao and Chou. During the reign of the different dynasties a belief prevalent,—that the Ode was a lament, and should be referred to the time when the Chou dyn. had begun to fall into decay.

And this opinion in *Lü Hsiang* (列女傳)

仁智篇) Yang Hsiang (法言 孝至

篇) and up and down, in the histories of

Su-ma T'ien, Pan Kuo, and Fan Yeh—By

the *Er Le* house of IV. B. 3, we are obliged

to refer the *huan* *trick* to the time of the duke

of Chou. That a contrary opinion should

have been so prevalent in the Han dyn. only

shows how long it was before the interpretation

of the ode became so definitely fixed as it now

is. Allowing the ode to be a lament of the duke

of Chou and to celebrate his father's bride or

queen, what is the virtue which it ascribes to

her? According to the school of Mao, it is her

freedom from jealousy and her constant anxiety

and diligence to fill the harem of the king with

virtuous ladies to share his favours with her

and assist her in her various duties. And the

ode was made by her. According to the school

of Chou the virtue is her modest position

and retiring manners, which so relieved the

loneliness of the harem, that they longed for her.

In the first stanza, as she was in her virgin purity,

a flower unknown in the 3d, they set forth the

king's trouble and anxiety while he had not

yet with such a mate; and in the 3d, their joy

reaches its height, when she has been got, and

is brought home to his palace. In this way

thinks Chou, the ode in reality exhibits the

virtue of King Wan in making such a choice

and that is with him a very great point.

The Imperial editors, adjudicating upon these

two interpretations, cry strangely as it seems

to one, and will also do, I presume, to most of

my western readers, show an evident leaning to

that of the old school. It was the duty they

say of the queen to provide for the harem 3

wives (三夫人) to bring next to herself,

nine ladies of the 2d rank (九嬪), 7 of the

4th (二十七世婦), and 81 of the 5th (八

十一御妻). Only virtuous ladies were

fit to be selected for this position. The anxiety

of T'ao to get such, her disappointment in not

finding them, and her joy when she succeeded

in doing so—all this showed the highest

female virtue, and made the ode worthy to

stand at the head of all the Lessons from the

Managers of the States.

Confucius expressed his admiration of the

ode (Ana III xx.), but his words afford no help

towards the interpretation of it. The traditional

interpretation of the ode, which we may suppose to be the Mao, I not to be criticised and where it is supported by historical confirmation it will often be found helpful. Still it is from the pieces themselves that we must chiefly endeavour to gather their meaning. This was the plan in which Chou Hsiang (Chou Hsiang) and, as I have exceeded it in previous editions in the true spirit of fidelity, so China has not since produced another equal to him.

It is sufficient in this Ode to hear the friends of the bridegroom prevailing that joy on occasion of his marriage with the virtuous object of his love brought home in triumph the long quest and their disappointments. There is no mention in it of King Wan and the lady K'uei. I am not disposed to call in question the belief that that lady was the mistress of Wan's harem; but I venture to introduce here the substance of a note from the *Annals of the Empire* (Bk I, pt 4), how how events related to at least

of their marriage—in the *Le* of the elder Ts

King Wan is said to have been born in Wan's

14th year while in the standard chronology

Wan's birth put down in B.C. 1230, and

Wan's in 1166, when Wan was 62. But both

accounts of their difficulties. First Wan

had no son—his wife and her than Wan,

so that he was not married to her at the

age of 11 thereabouts, when neither he nor

she could have had the emotion described in

the *A* *verse*. Further, Wan lived to be

100 years old, Wan must then have been 8.

He died 20 years after leaving his son, King

Ching, and 14 years after Ching must thus

have been born when his father was over 80,

and there was a young son besides. This is

incredible. Again, in the other account it is

unlikely that Wan should not have had 15th

year before he was, and then subsequently

seven other sons, all of the same pool of

and 15th year is necessary to be what we read in

the 5th and 6th Odes, which are understood to

celebrate the numerousness of Wan's children.

These contradictory points that the specification

of event as occurring to certain definite

years of that early time was put down re-

mains at odds by the chronologists and that

the traditional interpretation of the Odes must

often be faithful.

CLASS OF THE ODE; AND NAME. It is said to

be one of the allusive pieces (興). At the

same time a metaphorical element (比) is

found in the characters of the objects alluded

to—the discreet reserve between the male and

female of the osprey; and the soft and delicate

nature of the duckweed. The name is made

by combining two characters in the 1st line.

So, in many other pieces. Sometimes one char-

acter serves the purpose; at other times, two

or more. Occasionally a name is found, which

does not occur in the piece at all. The names

of the Odes were attached to them before the

time of Confucius, of which we have a super-

fluently of evidence in the Chun T'ao. From

the Shuo, V. pt. 11, some assume that the writers

of the pieces gave them their names themselves;

and this may have been the case at times.—

The subject of the name need rarely be referred

to hereafter.

II *Koh t'an*

維施葛其集黃維施葛  
 葉之嗶嗶灌木飛葉之嗶嗶  
 莫谷兮嗶嗶兮嗶嗶兮

- 1 How the dolichos spread itself out,  
 Extending to the middle of the valley!  
 Its leaves were luxuriant,  
 The yellow birds flew about,  
 And collected on the thickly growing trees,  
 Their pleasant notes resounding far.
- 2 How the dolichos spread itself out,  
 Extending to the middle of the valley!  
 Its leaves were luxuriant and dense

Ode 2 CELEBRATING THE INDUSTRY AND DUTIFULNESS OF KING WAN'S QUEEN It is supposed to have been made and, however that was, it is to be read as if it had been made, by the queen herself

St 1 葛之嗶兮，—葛 is the general name for the dolichos tribe, here the *D. tuberosus*, of whose fibres a kind of cloth is made 嗶 = 延, 'to stretch out' 兮 is of very frequent occurrence in the *she*, a particle of song (歌辭) According to the Shweli-wán and the gloss of Seu in it, it denotes an affliction of the mind, over and above what has been expressed in words 施 (read e, = 移) 中谷，—中谷 'mid-valley,' = 谷中, 'the middle of the valley' Ying-tai says that such inversion of the characters was customary with the ancients, especially in poetry 維葉萋萋，—維 here, and nearly every where else in the *she*, is simply an initial character which it is not possible to translate 萋萋 expresses 'the appearance of luxuriant growth' This repetition of the character is constantly found, giving intensity and vividness to the idea. Often, the characters are different, but of cognate meaning. The compound seems to picture the subject of the sentence to the eye in the colours of its own signification. This is one of the characteristics of the style of the *she* which the student must carefully attend to 黃鳥 飛，—'the yellow bird' is, probably, an oriole. It has many names,—博黍，黃麗，

黃鸝, &c. Twice in this st., 中 occurs as a preposition, = *in on*, but in this line we can only take it as a particle which we need not try to translate. So, Wang Yin che (十引之), the Urh-ya also defining it by 曰 = 中 = 耿 Ying-tai erroneously explains it by 往, 'to go' L5 灌木 = 'trees growing together,' shrubs L6 嗶嗶 is explained as 'their harmonious notes heard far off' The characters are probably like 關關 in the last ode, onomatopoeic—I translate the verbs here in the past tense, because the things referred to all belong to the season of the spring, and the speaker is looking back to them

St 2 L3 莫莫 (read *moo* or *moh*) adds the idea of denseness to *ts'e ts'e* above L4 漚 = 煮, 'to boil' The boiling was necessary in order to the separation of the fibres, which could afterwards be woven, the finer to form the 緯, and the coarser to form the 經

L5 K'ang-shing takes 服 = 整 'to make,' 'to work at,' giving not a bad meaning—'Tae-sz, worked at this cloth-making without weariness' 斂 is interchanged with 射, both = 厭 'to be satiated with,' and then 'to conceive a distaste for,' 'to dislike'

St 3 L1,2 Choo He takes 中 here as a particle, untranslatable (中辭也), Maou and K'ang-shing make it = 我 'I,' 'me,' which is a meaning the Urh-ya gives for the term

是刈是穫。爲絺爲綌。服之無斃。言告師氏。言告歸。薄汚我私。薄澣我衣。害澣害否。歸寧父母。

I cut it and I boiled it,  
And made both fine cloth and coarse  
Which I will wear without getting tired of it

- 3 I have told the matron  
Who will announce that I am going to see my parents  
I will wash my private clothes clean,  
And I will rinse my robe  
Which need to be rinsed and which do not?  
I am going back to visit my parents

Wang Yin-che coincides with Chou He. Wang Tsou would take it in the 11 line as—我 and as a particle in the 11 I record it as a particle 1. 14th. The 師氏 here is dist. from the 師 so as led in the Chou Le Book VIII. vol XIII. That is a teacher of moral attached to the emperor and the oaths of it. In this was a matron, or duenna, whose business it was to instruct in woman's virtue woman's words, woman's department and woman's work. Childless widow over 60 were acc. 1. 11ng ish employed for the office. There would be not a few such matrons in the harem, and the one intended in the text would be the mistress of them all. The 11 14 is to be understood of the lady's announcement to the matron; the 11 of the matron's announcement to the king. Maou is led by his interpretation of the whole Ode to understand 11 as— to be married, but we must take it as a synonym with the same term, in the concluding line.

LL3.4 11 ec. to Chou He—少 slightly. It is better to take it, as a particle with Maou, and Wang Yin-che who calls it 發聲 an initial sound. 11 11ry is used for to cleanse, just as we have 亂 disorder in the sense of 治 good order 1. This cleansing was effected by hard rubbing whereas 澣 denotes a gentler peration simply rinsing.

The 私 as opposed to 衣 is understood of the private or ordinary dress, whereas the other term refers to the robes in which Tse-ze assisted at sacrificial and other services or in which she went in to the king. All this and what follows, is to be taken as a colloquy and not what Tse-ze told the matron (乃后妃

自齊之罔非告師氏也)  
1.5 害 (read 14) —何 what. 否 simply  
—才, the negative. 1.6 寧—久 1.7 問  
女 to inquire after their wellbeing.

The rhyme is—In 81.1.2 谷谷 cat. 3,  
1.3 in 1 斐飛咩 cat. 15. 1.1 in 2 莫  
獲緝 駁. cat. 5. 1.1 in 3 歸私  
衣 cat. 15. 1.1 不—財 cat. 1. 1.2.

INTERPRETATION; AND CL. 15. The 11 in interpreters hold that the 11 was of Tse-ze in her origin private lent on all woman's work; and the 11 interpret 1.1 placed among the allusive pieces. The first 1.0 stanza might be explained, but the third requires too much training to a hint of a poetical interpretation than a to what the origin would do in the future when a married wife.

Chou He makes it a narrative piece (賦). In which the queen tell first of her innocent labours, and then how when they were concluded she was glad to pay a visit of duty and affection to her parent. If we accept the traditional reference to Tse-ze this, no doubt, is the only admissible interpretation. The Imperial editors prefer Chou He. In this instance and a 14— The Le of Tse only speaks of the personal tendance of the silk ornaments by the queen and other ladies of the harem; but here we see that there was no department of woman's work in which they did not exert themselves. Well might they transform all below them. And finally the rules to be observed between husband and wife required the greatest circumspection. They did not speak directly to each other but employed intermediaries, thus showing how strictly reserved should be intercourse between men and women, and preventing all disrespectful familiarity. When the wife was



痛我瘡我祖陟<sup>四</sup>傷。不維兕  
 矣。僕矣。馬矣。彼永以觥。

I will now take a cup from that rhinoceros horn,  
 Hoping I may not have long to sorrow

- 4 I was ascending that flat topped height,  
 But my horses became quite disabled,  
 And my servants were [also] disabled.  
 Oh! how great is my sorrow!

St 2. L.1. Choo, after Maou, gives 祖<sup>四</sup> as a hill of earth, with rocks on its top whereas the Urh ya gives just the opposite account of the phrase. The Shwob wan exp<sup>四</sup> in 祖 by large and lofty and 兕 by rocks on a hill and I have translated accordingly. L.2 瘡 is, with Maou, simply 病 'diseased'. Choo takes the phrase as in the translation, after Sun Yen (孫炎) of the Wei dyn. L.3 姑 = 且 and 姑<sup>四</sup> together forticate a purpose to do something in the meantime, 'now temporarily'. The 姑<sup>四</sup> was made of wood, carved so as to represent clouds and variously gilt and ornamented. L.4 維 has here a degree of force, 'only'. Followed by 以 they together ex<sup>四</sup> as a wish or hope. 庶幾永<sup>四</sup>長 for long. L.5 The 兕 is the rhinoceros, a wild ox, with one horn of a greenish colour and 1000 catties in weight; and the 觥 was a cup made of the horn, very large sometimes requiring we are told 3 men to lift it. L.6 傷 to be wounded, 'here to be pained by one's own thoughts'.

St 3. L.2. 玄黃 is descriptive of the colour of the horses, so very ill that they changed colour.

St 4. L.1 祖 (Shwob-wan, with 山 instead of 石 at the side) is the opposite of 兕 in st 1 a rocky hill, topped with earth. Here, again, the Urh-ya and the critics are in conflict. 祖 and 痛 are both explained in the Urh-ya by 病 to be ill sick ones. Horses and servants all fall the speaker. His case is desperate. L.4 云 must be taken here and in many other places, simply as an initial particle. Wang Yin-chi calls it 發語詞 Choo explains 吁 to sigh, fully Maou makes it a p<sup>四</sup> to be sorrowful as if

it were formed from 心 and 于. The Urh-ya quotes the passage 云何肝矣 which Wang Tsao would still explain in the same way as Maou does his reading.

The rhymes are—in st 1 值行, cat. 10; in 兕 瘡 傷, cat. 15 L.1; in 2, 四 黃 觥, 傷 cat. 10; in 4 祖 瘡 痛 吁 cat. 5, 11.

INTERPRETATION; AND CLA. 9. The old interpreters thought that this ode celebrated T'ao-ze for being earnestly bent on getting the Court of Ch'ao filled with worthy ministers; for sympathizing with faithful officers in their tolls on his expedition and for suggesting to King Wan to feast them on their return. The st 2. might be interpreted in this way taking the 兕 and 3d lines as—I sigh for the men I think of and would place them in the official ranks of Chow. They are quoted in the Tao Chuen (after I Ch. xv), with something like this meaning, and by Seun King (解蔽篇); though without any reference to T'ao-ze. To make the other stanzas harmonize with this,

我 君 my prince or husband, and now as equal to 我 使臣 my officers abroad on their commissions, than which no interpretation could be more illogical. It is astonishing that the Imperial editors should lean to this view—on which the piece belongs to the allusive class.

Choo ascribes the ode to T'ao-ze. Her husband, the man of her heart, is absent on some tedious expedition; and she sets forth her anxiety for his return, by representing herself, first as a gatherer of vegetables, unable to fill her basket through the preoccupation of her mind; and then as trying to drive to a height from which she might see her husband returning but always baffled. All this is told in her own person, so that the piece is narrative. The whole presentation is, however, unnatural; and when the baffled rider proceeds to console herself with a cup of spirits, I must drop the fiction of T'ao-ze altogether, and can make nothing more of the piece than that some one is lamenting in it the absence of a cherished friend, in strange fashion.



IV *K'iu muk*

榮之。樂只君子。南有樛木。葛藟荒之。樂只君子。南有樛木。葛藟  
 榮之。樂只君子。南有樛木。葛藟  
 榮之。樂只君子。南有樛木。葛藟  
 榮之。樂只君子。南有樛木。葛藟

- 1 In the south are the trees with curved drooping branches,  
With the dolichos creepers clinging to them  
To be rejoiced in is our princely lady  
May she repose in her happiness and dignity!
- 2 In the south are the trees with curved drooping branches,  
Covered by the dolichos creepers  
To be rejoiced in is our princely lady  
May she be great in her happiness and dignity!
- 3 In the south are the trees with curved drooping branches,  
Round which the dolichos creepers twine  
To be rejoiced in is our princely lady  
May she be complete in her happiness and dignity!

Ode 1 CELEBRATING T'AI SZE'S FREEDOM FROM JEALOUSY, AND OFFERING FERVENT WISHES FOR HER HAPPINESS. So far both the schools of interpreters are agreed on this ode and we need not be long detained with it. The piece is allusive, supposed to be spoken or sung by the ladies of the harem in praise of T'ae szé who was not jealous of them, and did not try to keep them in the back ground, but cherished them rather, as the great tree does the creepers that twine round it. The stanzas are very little different the 3rd character in the 2d and 4th lines being varied, merely to give different rhymes.

St 1 L1 For 'the south' we need not go beyond the south of the territory of Chow. K'ang-shung errs in thinking that the distant provinces of King and Yang, beyond the Keang, are meant. Trees whose branches curved down to the ground were designated 樛木. Such branches were easily laid hold of by creepers.

L2 The 藟 was, probably, a variety of the 葛, 藟 is explained by 繫, 'to be attached to'. L3 只 is another of the untranslatable particles, it occurs both in the middle and at the end of lines. The critics differ on the inter-

pretation of 君子. Maou and his school refer it to king Wán, and construe the last two lines,—'She is able also to rejoice her princely lord and make him repose in his happiness and dignity.' Choo refers it to T'ae-sze and what follows is a good wish or prayer for her. He defends his view of the phrase by the designation of 小君, given to the wife of a prince, (Ana XVI xiv), and of 內子, given to the wife of a great officer. The imperial editors allow his exegesis. It certainly gives a unity to the piece which it does not have on the other view, and I have followed it. L4 Choo, after the Uri-ya and Maou, takes 履=祿, 'emolument,' 'dignity'. Trying to preserve the proper meaning of 履, 'to tread on', 'foot-steps', Yen Ts'an (嚴粲, Sung dyn) and others say, 動罔不吉謂之福履, 'The movements all felicitous are what is meant by 福履'. 綏=安, 'to give repose to'. St 2 荒=奄, or 比覆, 'to cover,' 'to overshadow'. The creepers send out their shoots,

V *Chung sze*

兮。了。螽。兮。了。誚。螽。福  
 孫。兮。斯。孫。兮。斯。螽。履  
 繩。官。羽。振。官。羽。斯。成  
 繩。爾。薨。振。爾。誚。之。

- 1 Ye locusts, winged tribes,  
How harmoniously you collect together!  
Right is it that your descendants  
Should be multitudinous!
- 2 Ye locusts, winged tribes  
How sound your wings in flight!  
Right is it that your descendants  
Should be as in unbroken strings!

and cover the branches of the tree. 將 is here  
best taken as 大 to make great.

St. 3. 成一就 complete The singers  
wish the happiness of T'ae-ss from first to  
last, from the smallest things to the greatest  
to be complete.

The rhymes are—in st. 1, 綏 cat. 15, 11;  
in 2, 荒將 cat. 10; in 3, 綏 cat. 11

Ode 5 THE FRUITFULNESS OF THE LOCUST;  
SUPPOSED TO CELEBRATE T'AD-SS'S FREEDOM  
FROM JEALOUSY. The piece is purely metaphor-  
ical (比), T'ae-ss not being mentioned in it.  
The reference to her only exists in the writer's  
mind. This often distinguishes such pieces  
from those which are allusive. The locusts  
cluster together in harmony. It is supposed,  
without quarrelling and consequently they in-  
crease at a wonderful rate; each female laying  
some say 81 eggs, others 99 and others 100.

L.L. in all the stanzas. The 斯 in 螽斯  
is by many disregarded, as being merely one  
of the poetical particles. We shall meet with it  
as such beyond dispute, and we find 螽 alone,  
frequently in the Ch'un T'ae-w. Here however  
it would seem to be a part of the name, the  
insect intended being the same probably as the  
斯螽 in xv Ode I. 6. Maou gives 螽 for it  
the synonym of 螞蟴. and Choo calls it one  
of the locusts (蝗屬). But 蝗 will include  
crickets, grasshoppers, and locusts. We cannot  
as yet do more than approximate to an iden-  
tification of the insects in the Sze. Williams  
calls the chung-sze one of the *trural* locusts but

in descriptions and plates the length of the  
antennae is made very prominent, so that the  
creature is probably to be found among the  
achids. 羽 is to be taken as in the translation,  
一羽蟲 and not as meaning wings. So,  
Ying-tah. The Complete Digest says, 勿作  
翅說

L. 3 Maou and his school make 爾 to be  
addressed to T'ae-ss, Choo refers it, better  
simply to the locusts. Those who refer it to the  
1 dy try to find some moral meaning, in addi-  
tion to that of multitude, in the concluding lines.  
The three second lines are all descriptive of the  
harmonious clustering of the insects. 𪛗𪛗  
is explained by Choo as the appearance of their  
collecting harmoniously and by Maou as mean-  
ing numerous. The Shwob-wan gives it as 辛  
with 多 at the side. We have the character  
in the text, the form of the Shwob-wan, 辛  
with 羽 at the side, 先 with 馬 at the side,  
and 生 with another 生 at the side;—all in  
binomial form with the same meaning. 𪛗𪛗  
is the sound of a crowd of locusts flying. The  
bottom of the char should be 羽 and not 死

The last lines. 振振 is the appearance of  
their multitude; Maou makes it—benevolent  
and generous. 繩繩—the appearance of  
uninterrupted continuance; Maou makes it—  
cautious, or careful. 螢螢 is the ap-

兮。螽斯。宜揖。爾。孫。螽斯。三章

- 3 Ye locusts, winged tribes,  
How you cluster together!  
Right is it that your descendants  
Should be in swarms!

VI *T'au yaou*

桃夭。其。灼。灼。之。桃。夭。二章  
桃。夭。其。歸。之。灼。灼。之。桃。夭。

- 1 The peach tree is young and elegant,  
Brilliant are its flowers  
This young lady is going to her future home,  
And will order well her chamber and house

pearance of their being 'clustered together like insects in their burrows' Maou makes it = 'harmoniously collected'

The rhymes are—in st 1, 誥\*, 孫, 振\*, cat 13 in 2, 薨, 繩, cat 6 in 3, 揖, 螽, cat 7, t 3

The idea of all the critics is that Wān's queen lived harmoniously with all the other ladies of the harem so that all had their share in his favours, and there was no more quarrelling among them than among a bunch of locusts. All children born in the palace would be the queen's, and it was right they should increase as they did—Surely this is sad stuff

Ode 6 Allusive PRAISE OF A BRIDE GOING TO BE MARRIED. The critics see a great deal more in the piece than this,—the happy state of Chow, produced by king Wān (acc to Choo), or by T'ae-sze (acc to Maou), in which all the young people were married in the proper season, i.e., in the spring, when the peach tree was in flower, and at the proper age, i.e., young men between 20 and 30, and girls between 15 and 20. It was a rule of the Chow dyn that marriages should take place in the middle of spring (Chow Le, II vi 54). This marriage would be about that time and the peach tree was in flower, but it was only the latter circumstance which was in the poet's mind

St 1 L 1 之 may be taken as the sign of the genitive, the whole line being = 'in the young and beautiful time of the peach tree' Still, 之 is so constantly used throughout the *She* in the middle of lines, where we can only regard it as a particle, eking out the number of feet,

that it is, perhaps, not worth while to resolve such lines as this in the above manner 夭夭

(Shwoh-wān, with 人 at the side) denotes 'the

appearance of youth and elegance' L 2 灼灼

is descriptive rather of the brilliance of the flowers than of their luxuriance, as Choo has it. The young peach tree is allusive of the bride in the flush of youth, and its brilliant flowers of her beauty L 3 之 = 是, 'this,' 了 = 'young

lady' Maou and Ch'ing take 了 as = 往, 'to go to' But it is better to regard it as a particle, as in

Ode II 1 歸 here is used of the bride going to her husband's house. As Choo says, women

speak of being married as going home (婦人

謂嫁 歸) Should we take 之 了

in the singular or plural? Lacharme translates it by *puellae nobiles*, and Heu Heen (許謙, Yuen dyn) says, The poet saw the thing going on from the flowering of the peach tree till the fruit was ripe,—the young ladies were many'

This seems to me very unpoetical L 4 室

is the chamber appropriated to husband and wife, 家 is 'all within the door,' = our house

室 家 here, 室 室 in st 2, and 家人 in

st 3, convey the same idea, the terms being varied for the sake of the rhythm Tso-she says

that when a couple marry, the man has a 室,

and the woman a 家, so that 室 家 are

官<sup>二</sup>其<sup>二</sup>家<sup>二</sup>人<sup>二</sup>。之<sup>二</sup>了<sup>二</sup>歸<sup>二</sup>。其<sup>二</sup>葉<sup>二</sup>蓁<sup>二</sup>蓁<sup>二</sup>。桃<sup>二</sup>之<sup>二</sup>夭<sup>二</sup>夭<sup>二</sup>。官<sup>二</sup>其<sup>二</sup>家<sup>二</sup>室<sup>二</sup>。之<sup>二</sup>了<sup>二</sup>歸<sup>二</sup>。有<sup>二</sup>員<sup>二</sup>其<sup>二</sup>實<sup>二</sup>。桃<sup>二</sup>之<sup>二</sup>夭<sup>二</sup>夭<sup>二</sup>。

- 2 The peach tree is young and elegant,  
Abundant will be its fruit  
This young lady is going to her future home,  
And will order well her house and chamber
- 3 The peach tree is young and elegant  
Luxuriant are its leaves  
This young lady is going to her future home,  
And will order well her family

VII *T'oo tseu*

一<sup>二</sup>公<sup>二</sup>武<sup>二</sup>赳<sup>二</sup>。一<sup>二</sup>櫟<sup>二</sup>兔<sup>二</sup>肅<sup>二</sup>。兔<sup>二</sup>  
城<sup>二</sup>侯<sup>二</sup>人<sup>二</sup>赳<sup>二</sup>。一<sup>二</sup>之<sup>二</sup>官<sup>二</sup>肅<sup>二</sup>。官<sup>二</sup>

- 1 Carefully adjusted are the rabbit nets  
Clang clang go the blows on the pegs  
That stalwart, martial man  
Might be shield and wall to his prince.

equivalent to husband and wife. Accordingly Maou takes the line as meaning. Right is it they should be married without going beyond their  $\mu$  per years and in this view he is followed by K'ang-shing. But to this there are two objections. 1st, the antecedent to 其 is 之子 the girl, and the girl only. 2d, in the 4th line, 宜 must be construed as an active verb. So it is in the Great Learning Comm. ix.6, where the  $\mu$ —ge is quoted.

St.2. L.3 Choo says 蓁 denotes the abundance of the fruit, intimating that the young lady would have many children. Maou m' tse the term—the appearance of the fruit, intimating, that the lady had not beauty only but also woman's virtue. 蓁 is properly the seeds of hemp, which are exceedingly numerous and hence it is applied to the fruit of other plants and trees to indicate its abundance. So, Lo Yuen (羅願; Sung dyn.), Wang T'ao, and others.

St.3 L.2. T'ao tse sets forth the luxuriant of the foliage 一至盛貌

The rhymes are—in st.1 華, 家, cat. 5, t. 1; in 2, 實, 室 cat. 12, t. 3 in 3, 蓁, 人, 3 t. 1

Ode 7. PRAISE OF A RABBIT-CATCHER, AS FIT TO BE A PRINCE'S MATE. Whether any particular individual was intended will be considered in the note on the interpretation. The generally accepted view is that the ode sets forth the influence of king Wan (acc. to Choo), or of T'ao-tse (acc. to Maou), as so powerful and beneficial, that individuals in the lowest rank were made fit by it to occupy the highest positions.

St.1 L.1 宜 is defined in the Urh ya as a rabbit net to which Lo Seun, the glossarist, (李巡; end of the Han dyn.), adds, that the rabbit m' tse paths undergo; and for itself. Choo makes 肅肅 descriptive of the careful manner in which the nets were set; Maou, of the out-demeanour of the trapper. It is difficult to choose bet. 'em. On Choo's view the piece is allusive on Maou's narrative.

今。螽。子。宜。揖。羽。螽。三章  
螽。孫。爾。今。揖。斯

- 3 Ye locusts, winged tribes,  
How you cluster together!  
Right is it that your descendants  
Should be in swarms!

VI *T'aou yaou*

家。宜。子。之。其。灼。大。桃。二章  
家。其。歸。子。華。灼。大。之。桃。大

- 1 The peach tree is young and elegant,  
Brilliant are its flowers  
This young lady is going to her future home,  
And will order well her chamber and house

pearance of their being 'clustered together like insects in their burrows' Maou makes it = 'harmoniously collected'

The rhymes are—in st 1, 訖\*, 孫, 振\*, cat 13 in 2, 薨, 繩, cat 6 in 3, 揖, 螽, cat 7, t 3

The idea of all the critics is that Wán's queen lived harmoniously with all the other ladies of the harem, so that all had their share in his favours, and there was no more quarrelling among them than among a bunch of locusts. All children born in the palace would be the queen's, and it was right they should increase as they did—Surely this is sad stuff

Ode 6 Allusive PRAISE OF A BRIDE GOING TO BE MARRIED The critics see a great deal more in the piece than this,—the happy state of Chow, produced by king Wán (acc to Choo), or by T'ae-sze (acc to Maou), in which all the young people were married in the proper season, i.e., in the spring, when the peach tree was in flower, and at the proper age, i.e., young men between 20 and 30, and girls between 15 and 20. It was a rule of the Chow dyn that marriages should take place in the middle of spring (Chow Le II vi 54). This marriage would be about that time, and the peach tree was in flower, but it was only the latter circumstance which was in the poet's mind

St 1 L 1 之 may be taken as the sign of the genitive, the whole line being = 'in the young and beautiful time of the peach tree' Still, 之 is so constantly used throughout the *She* in the middle of lines, where we can only regard it as a particle, eking out the number of feet,

that it is, perhaps, not worth while to resolve such lines as this in the above manner 天人

(Shwöh-wün, with 人 at the side) denotes 'the

appearance of youth and elegance' L 2 灼灼 is descriptive rather of the brilliance of the flowers than of their luxuriance, as Choo has it. The young peach tree is allusive of the bride in the flush of youth, and its brilliant flowers of her beauty L 3 之 = 是, 'thus,' 了 = 'young

lady' Maou and Ch'ing take 了 as = 往, 'to go to' But it is better to regard it as a particle, as in Ode II 1 歸 here is used of the bride going to

her husband's house. As Choo says, women speak of being married as going home (婦人

謂嫁曰歸) Should we take 之了 in the singular or plural? Lacharme translates it by *puellae nobiles*, and Heu Heen (許謙, Yuen dyn) says, The poet saw the thing going on from the flowering of the peach tree till the fruit was ripe,—the young ladies were many' This seems to me very unpoetical L 4 室

is the chamber appropriated to husband and wife, 家 is 'all within the door,' = our house

室家 here, 室家 in st 2, and 家人 in st 3, convey the same idea, the terms being varied for the sake of the rhyme. Tso-she says that when a couple marry, the man has a 室, and the woman a 家, so that 室家 are

官其家人。之了歸。其菓茶茶。桃之夭夭。官其家室。之了歸。有員其實。桃之夭夭。

- 2 The peach tree is young and elegant  
Abundant will be its fruit  
This young lady is going to her future home,  
And will order well her house and chamber
- 3 The peach tree is young and elegant,  
Luxuriant are its leaves  
This young lady is going to her future home,  
And will order well her family

VII *T'oo tseu.*

公武起。人起。之。兔。肅。兔。
 城。侯。人。起。之。官。肅。官

- 1 Carefully adjusted are the rabbit nets,  
Clang clang go the blows on the pegs  
That stalwart, martial man  
Might be shield and wall to his prince.

equivalent to husband and wife. Accordingly Maou takes the line as meaning: Right is it they should be married without going beyond their proper years; and in this view he is followed by K'ang-shing. But to this there are two objections. 1st, the antecedent to 其 is 之子 the girl, and the girl only. 2d, in the 4th line, 宜 must be construed as an active verb. So it is in the Great Learning Comm. ix.6, where the passage is quoted.

St.1. L.2. Choo says 實 denotes the abundance of the fruit, intim'g that the young lady would have many children. Maou makes the term— the appearance of the fruit, intimating that the lady had not beauty only but also woman's virtue. 實 is properly the seeds of hemp, which are exceedingly numerous and hence it is applied to the fruit of other plants and trees to indicate its abundance. So, Lo Yuen (羅願; Sung dyn.), Wang T'sou, and others.

St.3. L.2. *T'oo-t'oo* sets forth the luxuriance of the foliage—至盛貌

The rhymes are—in st.1, 華, 家 cat. 6,

t.1 in 實, 室 cat. 12, t.3 in 蔡, 人  
2d t.1.

Ode 7 PRAISE OF A RABBIT-CATCHER, AS FIT TO BE A PRINCE'S MATE. Whether any particular individual was intended will be considered in the note on the interpretation. The generally accepted view is that the ode sets forth the influence of king Wán (acc. to Choo), or of T'ao-ze (acc. to Maou), as so powerful and beneficial, that individuals in the lowest rank were made fit by it to occupy the highest positions.

St.1. L.1 置 is defined in the *Urh-ya* as a rabbit-net; to which Lo Seun, the glossarist, (李巡; end of the Han dyn.), adds, that the rabbit makes paths underground for itself. Choo m. has 肅肅 descriptive of the careful manner in which the nets were set; Maou, of the reverent demeanour of the trapper. It is difficult to choose between them. On Choo's view the piece is *allusive*; on Maou's, *narrative*.

公 糾 施 肅<sup>三章</sup> 公 糾 施 肅<sup>三章</sup>  
 侯 糾 丁 肅 侯 糾 丁 肅  
 腹 武 中 兔 好 武 中 兔  
 心。大。林。置。仇。大。遠。置。

- 2 Carefully adjusted are the rabbit nets,  
 And placed where many ways meet  
 That stalwart, martial man  
 Would be a good companion for his prince.
- 3 Carefully adjusted are the rabbit nets,  
 And placed in the midst of the forest  
 That stalwart, martial man  
 Might be head and heart to his prince

VIII *Fow-e*

采<sup>三章</sup>有 薄 采 采 薄 采 采<sup>三章</sup> 采  
 采 之。言 苜。采 之。言 苜。采 苜

- 1 We gather and gather the plantains,  
 Now we may gather them  
 We gather and gather the plantains,  
 Now we have got them

L2 J (read *chǎng*) J is intended to represent the sound of the blows (槌) on the pins or pegs (杙) used in setting the nets

L3 Both Maou and Choo give 糾糾 as 'martial-like,' while the Shweli-wān defines the phrase by 輕勁有材力, 'light, vigorous, able, and strong' L4 公侯 = 'duke and marquis,' together, = prince We are to understand king Wān by the designation At the time to which the ode refers, he was not yet styled king, and, indeed, Choo takes the phrase as one proof that Wān never assumed that title Maou takes 丁 = 扞, so that 丁城 go together, = 'defender,' or 'wall of defence,' probably after Tso-she, in his narrative appended to the 12th year of duke Chung 'Shield and wall,' however, are suitable enough in the connection

St 2 L2 施 is read *she*, 'to place,' 'to set' 中遠 and 中林 below, —like 中谷 in Ode II 遠—九遠之道 a place

from which 9 ways proceed' I have asked Wang T'au and other scholars, whether such a thoroughfare was not an unlikely place to catch rabbits in, and got no satisfactory answer L4 仇 = 逌 in Ode I

There is a difficulty as to the rhyming of 逌 and 仇 The latter is said to be here read, by poetical license, *le* A better solution is to adopt the reading of 首 with 九 at the side, instead of 逌, for which there is some evidence

St 3 L4 腹心 = 'confidant and guide,' lit., 'belly and heart' We do not use 'belly,' as the Chinese do

The rhymes are—in st 1, 冒, 夫, cat 5 t 1, 丁, 城, cat 11 in 2, 冒, 夫, 逌, 仇, cat 3 t 1 (this is a doubtful rhyme) in 3, 置, 人, 林, 心, cat 7 t 1 The alternate lines all rhyme, which is called 隔句韻

薄采薄采<sup>三</sup>摛之。采摛之。采。  
 二 采 二 采 之。 采。 采。 采。  
 頤之。 采。 頤之。 采。 二 采 二

- 2 We gather and gather the plantains  
 Now we pluck the ears  
 We gather and gather the plantains,  
 Now we rub out the seeds.
- 3 We gather and gather the plantains  
 Now we place the seeds in our skirts.  
 We gather and gather the plantains  
 Now we tuck our skirts under our girdles

IX. *Han kwang*

漢求不游漢休不喬南<sup>二</sup>漢  
 之思。可女。有息。可。有 廣

- 1 In the south rise the trees without branches,  
 Affording no shelter  
 By the Han are girls rambling about,  
 But it is vain to solicit them.

INTERPRETATION The ordinary view of this ode has been mentioned above. A special interpretation however which is worth referring to, has been put upon it. In the 2d of his chapters (尚賢上), Mu Tsch says that King Wan raised from their rabbit nets Hwang Yaou and T'ae T'een. We find both those names in the Shoo (V xvi. 12) as ministers of Wan. Kin Le-t'ang (金履祥; Yuan dyn.) and other scholars think, therefore, that this ode had reference to them. This view seems very likely

Ode 8 Narrative. THE SONG OF THE PLANT GATHERERS. We are supposed to have here a happy instance of the tranquillity of the times of Wan, so that the women, the loom and other household labours over could go out and gather the seeds of the plantain in cheerful concert. Why they gathered those seeds does not appear. From the Preface it appears that they were thought to be favourable to child bearing. They are still thought in China to be helpful in difficult labours. Among ourselves, a mulilage is got from the seeds of some species

of the plant, which is used in stiffening mn li

St.1. LL.1 采采—see on Ode III. The 采 is one of the *plantagines*; probably our common ribgrass, as in the line of Tennyson, The hedgehog underneath the plantain borer.

LL.2 薄言—both of these terms have been noticed, on Ode II, as untranslatable particles. Nothing more can be said of them, when they are found, as here, in combination

LL.2, 4. 采之—let us go and gather them  
 有之一—we have got them, here they are. Mao, strangely takes 有—藏 to collect, to deposit.

St.2. LL.2, 4. 摛—拾 to gather—meaning the ears. 摛—取 to take,—mean ! g the seeds.

St.3. 裙—執衽 to hold up the skirt, —meaning as in the translation. 頤—摛



方思。水矣。不可泳。思。廣矣。不可歸。劉其楚。之。子。翹翹錯薪。言。不可方思。思。江之水矣。不可泳。

The breadth of the Han  
 Cannot be dived across,  
 The length of the Keang  
 Cannot be navigated with a raft

- 2 Many are the bundles of firewood,  
 I would cut down the thorns [to form more]  
 Those girls that are going to their future home,  
 I would feed their horses  
 The breadth of the Han  
 Cannot be dived across,  
 The length of the Keang  
 Cannot be navigated with a raft

衽, 'to tuck the skirt under the girdle,'  
 Medhurst says, 'round the waist'

The rhymes are—in st 1, 昌, 采, 昌, 有\*  
 cat 1, t 2 in 2, 掇, 捋, cat 15, t 3 in 3, 祐,  
 禱, cat 12, t 3

Ode 9 Allusive, and metaphorical THE  
 VIRTUOUS MANNERS OF THE YOUNG WOMEN  
 ABOUT THE HAN AND THE KEANG Through  
 the influence of Wän, the dissolute manners of  
 the people, and especially the women, in the re-  
 gions south from Chow, had undergone a great  
 transformation The praise of the ladies in the  
 piece, therefore, is to the praise of Wän So  
 say both Choo and Maou, the 'Little Preface'  
 ceasing here to speak of T'ae-sze The first 4  
 lines of each stanza are allusive, the poet pro-  
 ceeding always from the first two lines to the  
 things alluded to in them or intended by them  
 The last 4 lines are metaphorical, no mention  
 being made of the poet's inner meaning in them  
 To bring that out, we should have to supply,—  
 'Those ladies are like' See the remarks of Lew  
 Kin (劉埙, Yuen dyn) appended to Choo's  
 'Collection of Comments,'—in the Yung-ching  
 She

St 1 L 1 The south here is diff from that  
 in Ode II The connection makes us refer it to  
 the States in Yang-chow and King-chow 喬  
 木 means 'lofty trees with few or no branches

low down' L 2 The 息 unites well enough  
 with 休 of cognate meaning, but it can hardly  
 be other than an error which has crept into the  
 text, instead of 思, the particle with which all  
 the other lines conclude, elsewhere found also  
 at the end of lines In those lofty trees, giving  
 no shelter, we have an allusion to the young  
 ladies immediately spoken of, virtuous and re-  
 fusing their favours L 3 The Han,—see the  
 Shoo, III 1 Pt 11 8 L 6 泳=潛行, 'to  
 go hidden in the water,' to dive L 8 Choo  
 defines 方 (or 舫) by 枲, and Maou by  
 付, these characters are synonyms, meaning  
 a raft, here='to be rafted,' to be navigated with  
 a raft L 7 The Keang,—see the Shoo on  
 III 1 Pt 11 9—Rafts are seen constantly on  
 the Keang Does not the text indicate that in  
 the time of the poet the people had not learned  
 to venture on the mighty stream?

St 2, 3 The first four lines in these stanzas  
 are of difficult interpretation 錯 is explained  
 by 雜, 'mixed,' 'made up of different com-  
 ponents,' so that 錯薪='bundles of faggots  
 of different kinds of wood, or of wood and grass  
 or brushwood together' 翹翹 is given by  
 Maou as indicating 'the appearance of the fag-  
 gots,' but he does not say in what way Choo

矣。江可廣駒。言了貝薪。越  
 木之泳矣。漢秣了婁。言越  
 可永思。木之貝歸。之刈錯

- 3 Many are the bundles of firewood,  
 I would cut down the southernwood [to form more]  
 Those girls that are going to their future home,—  
 I would feed their colts  
 The breadth of the Han  
 Cannot be dived across,  
 The length of the Kiang  
 Cannot be navigated with a raft.

## X Joo fun

怒君木條伐汝遵汝方  
 如了見枚貝墳彼墳思。

- 1 Along those raised banks of the Joo,  
 I cut down the branches and slender stems.  
 While I could not see my lord,  
 I felt as it were pangs of great hunger

says the phrase indicates the appearance of rising up flourishingly, but how can this apply to bundles of faggots? Two other meanings of the phrase are given in the dict., either of which is preferable to this: viz., numerous (衆), which

I have adopted and high-like (高貌). 楚

is a species of thorn-tree (荆屬) and 蔓

is a species of artemisia. It is also called 南

蔓 and 蔓蒿 which last Medhurst calls a

kind of southernwood. It is described as growing in low places, and marshy grounds, with leaves like the mug-<sup>2</sup>, of a light green, fragrant and brittle. When young, the leaves may be eaten, and afterwards, they may be cooked for food. The reference to them in the text, however is not because of their use for food, but, like the thorns, for fuel. The plant grows, it is said, several feet high; and even, with ourselves, the southernwood acquires a woody stem, after a few years. 秣 (Shwob Wan,

秣—to feed. 馬 is a full-grown horse,

six cubits high and upwards. 駒 is a colt, a young horse, between 5 and 6 cubits high but stress cannot be laid on the specific differences in the meaning of such terms, which are employed

in order to vary the rhyme. But now what relation was there between the piles of faggots, and cutting down the thorns and the southernwood? and how are the first two lines allusive of what is stated in the next two? The rhyme does not try to indicate this in his notes, and his translation is without Chinese sanction and in itself unjustifiable. —*Ex virgultorum caecis fasciculis spinas caecis* (St. 3, *herbas silvestris villas*) salagant. *Praeclis matriscauo collocantur et quervet unde pascunt equos suos* (St. 3, *pallus equorum*) The nearest approach to a satisfactory answer to those questions that I have met with, is the following—Cutting down the thorns and the southernwood was a tedious service performed for the faggots, but such was the respect inspired by the virtuous! Alas whom the speaker saw that he was willing to perform the meanest services for them. This I have endeavoured to indicate in the translation, though the nature of the service done to the faggots is not expressed by any critic as I have done. See the Complete Digest *as loc.*, and the various suggestions in the Collection of Opinions (集說), given in the Imperial edition.

The rhymes are—in st. 1, 休, 求, cat. 3, t. 1: in 2, 楚, 馬, cat. 5, t. 2 in 3, 蔓, 駒; cat. 4: in all the st. 廣, 泳, 永, 方 cat. 10

父 雖 王 魴 不 既 伐 適 調  
 母 則 室 魚 我 見 其 彼 飢。  
 升 如 如 鱗 遐 片 條 汝 墳。  
 彌 燬 燬 片 來 了 肄 墳。

2 Along those raised banks of the Joo,  
 I cut down the branches and fresh twigs.  
 I have seen my lord,  
 He has not cast me away

3 The bream is showing its tail all red,  
 The royal House is like a blazing fire  
 Though it be like a blazing fire,  
 Your parents are very near

Ode 10 Mainly narrative THE AFFECTION OF THE WIVES OF THE JOO, AND THEIR SOLICITUDE ABOUT THEIR HUSBANDS' HONOUR The royal House, in the last stanza, like a blazing fire, is supposed to be that of Shang, under the tyranny of Chow. The piece, therefore, belongs to the closing time of that dyn., when Wán was consolidating his power and influence. The effects of his very different rule were felt in the country about the Joo, and animated the wife of a soldier (or officer), rejoicing in the return of her husband from a toilsome service, to express her feelings and sentiments, as in these stanzas.

St 1 L 1 The Joo is not mentioned in the Shoo. It rises in the hill of T'een-seih (人息), in Joo Chow, Honan, flows east through that province, and falls into the Hwae, in the dep. of Ying-chow (潁州), Ngan-hwui 墳 = 人防, 'great dykes,' meaning the banks of the river, raised, or rising high, to keep the water in its channel. Some give the phrase 汝墳 a more definite meaning, and the site of an old city, which was so called, is pointed out, 50 *le* to the north east of the dis. city of Shéh (棠), dep.

Nan-yang L 2 條 = 枝, 'branches' 枝 = 'small trees'. The speaker must be supposed to have been cutting these branches and trees for firewood. L 3 君了, 'the speaker's 'princely man,' 'her husband'. She longed to see him but she did not do so yet (人). L 4 怒 in the Urh-ya is explained both by 思, 'to think,' and by 飢, 'to be hungry'. Maou and Choo unite those definitions, and make it = 飢意 'hungry thoughts'. 調 (chow), with Maou, = 朝, 'the morning,' so that the meaning is 'I feel like one hungry for the morning meal'. Much

better it is to adapt, with Choo, the reading of 輶, meaning 重 'intense,' 'long continued'.

St 2 L 2 肄 = 'fresh shoots,' a year had gone by. The branches lopped in the past year had grown again, or fresh shoots in their place. The husband had long been away, but at length he has returned. So the 既 in l 3 intimates

L 4 遐 = 遠 = 'distant,' 'far' 遐棄, together, = 'to abandon' 不我遐棄 = 不遠棄我, 'has not abandoned me', but whether this expression be = 'my husband is not dead,' as K'ang-shing and many others take it, or = 'he comes back, with all the affection of our original covenant,' it would be hard to say. On the latter view the stanza is *allusive* and the husband has not yet returned. The fresh shoots awaken the speaker's emotion, and she exclaims, 'Another day, when I shall have seen my husband, perhaps he will not cast me off.' As Yen Tsan puts it, 他日已見君了, 庶幾不遠棄我也.

St. 3 This stanza is metaphorical. L 1 The *fang* is the bream called also 魴 and 鰱 頰 = 赤, 'red'. The tail of the bream we are told, is not naturally red like that of the carp, the redness in the text must be produced by its tossing about in shallow water. So was the speaker's husband toiled and worn out in distant service. The other 3 lines are understood to be an exhortation to the husband to do his duty to the royal House of Yin, notwithstanding the oppressiveness of Chow. Its Head 燬 = 火, 'a fire,' or to blaze as a fire. K'ang-shing and Ying-tai understand by parents' the husbands' parents, so that his wife's idea is that he should do his duty at all risks, and not disgrace his parents whom he should think of as always near him. Choo con-

XI *Lin che che*

嗟振麟 嗟振麟 嗟振麟 麟之趾  
 麟公之麟公之麟公之趾  
 兮族角兮姓定兮了  
 ↓振 ↓振 ↓振

麟之趾

- 1 The feet of the *lin* —  
The noble sons of our prince,  
Ah! they are the *lin*!
- 2 The forehead of the *lin* —  
The noble grandsons of our prince,  
Ah! they are the *lin*!
- 3 The horn of the *lin* —  
The noble kindred of our prince,  
Ah! they are the *lin*!

alder that the phrase is a designation of king Wan, as the parent of the people and the wife exhorts her husband ever to think of him serving the House of Yin loyally and to copy his example. It may be the best way to accept the view of the old intep. 孔一甚 very

The rhymes are—in St. 1 枚飢 cat. 15,

t.1: in 2, 肆藥 (s. t.3: in 3, 尾燬.

燬 邇 (s. t.3.

Ode 11. Allusive. CELEBRATING THE GOODNESS OF THE OFFSPRING AND RELATIVES OF KING WAN. The *lin* (Urh ya, 麟) is the female of the *ku* (麒), a fabulous animal, the symbol of all goodness and benevolence; having the body of a deer, the tail of an ox, the hoofs of a horse, one horn, the scales of a fish, &c. Its feet are here mentioned, because it does not tread on any living thing, not even on live grass; its forehead (定一額 Maoou—額 Shwuh wán), because it does not butt with it and its horns, because the end of it is covered with flesh, to show that the creature, while able for war, wills to have peace. The *lin* was supposed to appear inaugurating a golden age; but the poet intimates that he considered the character of Wan's family and kindred as a better auspice of such a time. Choo adopts here the expl. notion of 振振 gl en on Ode V 1 by Maoou—仁

厚貌 benevolent and generous like, while Maoou, I know not for what reason, changes 仁 into 信 and makes the phrase—sincere and generous-like 公子—the duke's sons. 公

姓—公孫 the duke's grandsons. The term 姓 surname, is used for grandsons, because the grandson's descendants became a new clan, with the designation of his grandfather for a clan name. By 公族 we are to understand all who could trace their lineage to the same high ancestor as the duke.

The rhymes are—in st. 1 趾子 cat. 1 t.2: in 2, 定姓 cat. 11: in 3 角族 cat. 3, t.3: the 麟 at the end of each stanza is also considered as making a rhyme.

CONCLUDING WORD. It is difficult for us to transport ourselves to the time and scenes of the piece in this book. The Chinese see in them a model prince and his model wife, and the widely extended beneficial effects of their character and government. The institution of the harem is very prominent; and there the wife appears, lovely on her entry into it, reigning in it with entire devotion to her husband's happiness, free from all jealousy of the inferior inmates, in the most friendly spirit promoting their comfort, and setting them an example of frugality and industry. The people rejoice in the domestic happiness of their ruler and in the number of his children, and would have these multiplied more and more. Among themselves, gravity of manners dignifies individuals of the meanest rank; and the rabbit-trapper is fit to be his prince's friend, guide, and shield. Purity is seen to be the place of licentiousness, both among women and men; and the wife is taught to prefer her husband's honour and loyalty to her own gratification in his society. The 11th Ode gives a pleasant picture of a bride, where yet her future work in her family is not overlooked, and the 8th, with its simple lines, shows to us a cheerful company of rib-grass-gatherers.

BOOK II. THE ODES OF SHAOU AND THE SOUTH

I *T'seah ch'au*

盈。維<sup>三</sup>鵲。百。方。維<sup>三</sup>鵲。白。居。維<sup>三</sup>鵲。  
 之。有。兩。之。有。之。有。巢。  
 巢。維。巢。巢。巢。  
 歸。鳩。歸。鳩。歸。鳩。

召南

- 1 The nest is the magpie's,  
The dove dwells in it  
This young lady is going to her future home,  
A hundred carriages are meeting her
- 2 The nest is the magpie's,  
The dove possesses it  
This young lady is going to her future home,  
A hundred carriages are escorting her
- 3 The nest is the magpie's,  
The dove fills it  
This young lady is going to her future home,  
These hundreds of carriages complete her array

TITLE OF THE BOOK 召南 之一,  
'Shau Nan, Book II of Part I' On the title  
of the last Book, it has been stated that king  
Wan, on removing to Fung, divided the original  
Chow of his House into two portions, which he  
settled on his son Tan, the duke of Chow, and on

Shuh, one of his principal adherents, the duke  
of Shau. The site of the city of Shau was in  
dep of Fung-ts'ang, and probably in the dis-  
trict of K'e-shan. Shuh was of the Chow surname of  
Ke (姬), and is put down by Hwang-poo Meih  
as a son of Wan by a concubine, but this is un-

certain. After his death he received the honorary name of K'ang (康公). On the overthrow of the Shang dyn., he was invested by king Woo with the principality of Yen, or North Yen (北燕), having its capital in the province of Ta hing (大興), dep. of Shun-t'ien, where his descendants are traced, down to the T'ain dyn. He himself however as did Tan, remained at the court of Chow and we find them, in the Shoo, as the principal ministers of king Ching. They were known as the highest dukes (上公) and the two great chiefs (二伯). Tan having charge of the eastern portions of the kingdom, and Shih of the western.

The pieces in this Book are supposed to have been produced in Shao and the principalities south of it,—west from those that yielded the odes of the Chow nan.

Ode I. Allusive. CELEBRATING THE MARRIAGE OF A PRINCESS, TO THE PRINCE OF AN OTHER STATE. The critics will all have it, that the poet's object was to set forth the virtue of the lady; and when in they find the allusion to that will be seen below. For myself I do not see that the virtue of the bride was a point which the writer wished to indicate; his attention was taken by the splendour of the nuptials.

St.1 L.1 維—see on I. Ode II.1 The *ts'ao* is the magpie. It is common in China, and generally called *ts'ao* (喜鵲); it makes the same elaborate nest as with ourselves. L.2 鳩 is the general name for the dove; here, probably the turtle dove, the *she-liao* (鴿鳩). It has many local names. I do not know that it is a fact that the dove is to be found breeding in a magpie's nest, as is here assumed; but Maou K'ao-ling vehemently asserts it, and says that any one with eyes may see about the villages a flock of doves contending with as many magpies, and driving the latter from their nests (續詩傳鳥名卷一). The virtue of the bride is thought to be emblemized by the quickness and stupidity of the dove, unable to make a nest for itself or making a very simple, unartistic one. The dove is a favourite emblem with all poets for a lady; but surely never out of Chi because of its stupidity. But says Twan Ch'ang-woo (段昌武) towards the end of the Sung dyn., The duties of a wife are few and confined; there is no harm in her being stupid.

L.4 兩—一車, a carriage, as being supported on two wheels (兩輪). 御 is

commonly read here, and generally when it has the signification of to meet. But it rhymes here with *tes*, and the variation of its sound according to its signification, is a device dating only from the Han dyn. The 100 carriages here are those of the bridegroom and his friends, who come to meet the lady as she approaches the borders of his State.

St.2 L.2 方之—有之 'has it Yen T'ien quotes a sentence which ingeniously explains this use of 方 as a verb,—方之以爲其所也 L.4 將—送 to escort. The carriages here are those of the bride and all her *escort*.

St.3 L.4 The filling of the nest alludes to the ladies accompanying the bride to the harem. She would be accompanied by two near relatives from her own State and there would be three ladies from each of two kindred States, so that the prince of a State is described by Kung yung as at once marrying 9 ladies (諸侯—娶九女). L.4 The 100 carriages here cover those of each of the previous stanzas. 成之—as in I. IV 3,—make her complete.

The rhymes are—in st.1 居御 cat. 5. 2. 1; in 2, 方將 cat. 10; in 3, 盈成 cat. 11

NOTE ON THE INTERPRETATION In his interesting essay on the poetry of the Chinese, (already referred to), Sir John Davis gives the following paraphrase of this ode—

The nest yon winged artist builds,  
The robber bird shall tear away;  
—So yields her hopes the *fil* need maid,  
Some wealthy lord's reluctant prey

The anxious bird prepares a nest,  
In which the spoiler soon shall dwell:  
—Forth goes the weeping bride constrained  
A hundred cars the triumph swell.

Mourn for the tiny architect;  
A stronger bird hath torn its nest:  
Mourn for the *h* pleas stolen bride  
How vain the pomp to soothe her breast!

This is paraphrased, he says, to convey the full sense of what is only hinted at in the original, and explained in the commentary. He has made a little poem, more interesting than the original, but altogether away from the obvious meaning of that original, on a view of it not hinted at in any commentary.



III *Ts'aou-ch'ung*

薄二品還歸。

草蟲

嘒嘒草蟲。趯趯

阜螽。木見君了。

憂心忡忡。亦既

見止。亦既覯止。

我心則降。

陟彼南山。一采

貝蕨。木見君了。

憂心惓惓。亦既

- 1 *Ts'au ts'au* went the grass-insects,  
And the hoppers sprang about.  
While I do not see my lord,  
My sorrowful heart is agitated.  
Let me have seen him,  
Let me have met him,  
And my heart will then be stilled
- 2 I ascended that hill in the south,  
And gathered the turtle-foot ferns.  
While I do not see my lord,  
My sorrowful heart is very sad.  
Let me have seen him,

St. 3. 被 is described as 首飾 'an ornament for the head, and as being made of hair plaited. It was probably the same with what is elsewhere called the 副 though Yung-tah identifies it with the 次 僮僮 (written also without the 人 at the side) is defined by Maou, as—竦竦 standing up high and reverently. Then 祁祁 in L.S. is said to be 舒遲貌 the appearance of leisurely ease. Both the predicates belong in the construction to the head-dress; in reality to the lady—夙夜 is not from morning till night, as 1a h rme takes it, but early in the morning, while it was yet dark (夙夜非自夙至夜乃夜之夙也 昧昧未分爲夜天光向晨爲夙). The 公 in 13—公所 the prince's place the temple of law etc. It must not be taken, says Choo, of the prince's private chamber

The rhymes are—in st. 1, 止事 ent. 1 t 3; in 2, 中官 ent. 9; in 3, 僮公, 祁, 歸 ent. 15, t. 1.

NOTE ON THE INTERPRETATION. The interpretation of the ode above given is satisfactory enough. Choo mentions another, however which would also suit the exigencies of the case pretty well;—that it refers to the duties of the prince's wife in his silk worm establishment. The *fan* would be useful in this, as a decoction from its leaves, sprinkled on the silk— as eggs, is said to facilitate their hatching. The imperial editors fully exhibit this view but do not give it the preference. Le Kwang te (李光地 of the pres. dyn.) adopts it in his 詩所 and takes no notice of the other

Ode 3. Narrative. THE WIFE OF SOME GREAT OFFICER DETAILS HIS ABSENCE ON DUTY, AND LONGS FOR THE JOY OF HIS RETURN. All the critics agree that the speaker is the wife of a great officer. According to Choo's view she speaks as she is moved by the phenomena of the different seasons which she observes, and



我亦亦我未言陟則覩見  
 心既既心見采彼說。止。止。  
 則覩見傷君其南我亦  
 火。止。止。悲。了。薇。山。心既

Let me have met him,  
 And my heart will then be pleased

- 3 I ascended that hill in the south,  
 And gathered the thorn-ferns  
 While I do not see my lord,  
 My sorrowful heart is wounded with grief  
 Let me have seen him,  
 Let me have met him,  
 And my heart will then be at peace.

gives expression to the regrets and hopes which she cherished. He compares the piece with the 3d and 10th of last Book. The different view of the older interpreters will be noticed in the concluding note.

St 1 Ll 1,2 嘒 (the Shwōh-wān does not give the character) 嘒 is intended to give the sound made by the one insect, and 躍躍 represents the jumping of the other. What specific names they should receive is yet to be determined. I have meanwhile, translated 草蟲 literally. It is described as 'a kind of locust, green and with a wonderful note.' The pictures of it are like the *locusta viridissima*. The 阜螽 is, probably, the common grasshopper, —Seu Ting (徐鼎, of the time of K'cen-lung) says there can be doubt of it (蚱蜢無疑也). The Uri-ya calls it 螞, and the former 負螞, or 'carrier of the *fun*.' These names arose from the belief that when the one gave out its note, the other leaped to it, and was carried on its back. 'They thus,' says K'ang-slung, 'sought each other like husband and wife.' This is the foundation of the old interpretation of the piece.

L 4, in all the stanzas 忡忡 = 'to be agitated,' as if it were 衝衝. The Shwōh-wān explains both 忡 and 愴 by 憂. The predicates in all the three stanzas rise upon each other, as do those in the concluding lines Ll 5—7. Of 亦 and 止 we can say nothing but that they are two particles untranslatable, one initial, the other final. So, Wang Yin-che

The turn in the thought, indeed, makes 亦 = 'but'

Stt 2,3 L 2 蕨 and 薇 are both ferns. Williams says on the former —'An edible fern, the stalks are cooked for food, when tender and a flour is made from the root. The drawing of the plant resembles an *aspidium*.' Choo says, 'The *wei* resembles the *keuch*, but is rather longer, it has spinous points and a bitter taste. The people among the hills eat it.' The *keuch* is also called 鼈 and 鼈脚, as in the translation.

The rhymes are—in st 1, 蟲, 螽, 忡, 降, cat 9. in 2, 蕨, 愴, 說, cat 15, t 3. in 3, 薇, 悲, 火, t 1.

NOTE ON THE INTERPRETATION. The old interpreters say, like Choo, that the subject of the ode is 'the wife of a great officer,' but they make the subject of her distress, not the absence of her husband, but the anxiety incident to the uncertainty as to the establishment of her state as his acknowledged wife. According to the customs of those days, ladies underwent a probation of 3 months after their 1st reception by their husbands, at the end of which time they might be sent back as 'not approved.' The lady of the ode is supposed to be brooding during this period over her separation from her parents, and then anticipating the declaration of her husband's satisfaction with her, which would be an abundant consolation. I have noticed the allusion in the 1st two lines of the 1st st, which may be tortured into a justification of this view, but the other stanzas have nothing analogous. The interpretation may well provoke a laugh. The imperial editors take no notice of it.

IV *Ts'ae pin*

有齊季女。 鬬卜。 誰其尸之。 以奠之。 宗室維錡及釜。 以湘之。 及筥。 以盛之。 維筐。 彼行潦。 以之濱。 以采蘋。 南澗。

- 1 She gathers the large duckweed,  
By the banks of the stream in the southern valley  
She gathers the pondweed,  
In those pools left by the floods
- 2 She deposits what she gathers,  
In her square baskets and round ones,  
She boils it,  
In her tripods and pans
- 3 She sets forth her preparations,  
Under the window in the ancestral chamber  
Who superintends the business?  
It is [this] reverent young lady

Ode 4. Narrative. THE DILIGENCE AND REVERENCE OF THE YOUNG WIFE OF AN OFFICER, DOING HER PART IN SACRIFICIAL OFFERINGS. The ancient and modern interpreters are to some extent agreed in their views of this ode. Wherein they differ will be noticed under the 3d stanza.

81.1. 于以 — see on ode 2. The *p'ia* belongs to the same species of aquatic plants as the 荇菜 of I. I. The Pun *ts'ao* says there are three varieties of it:—the large called *p'ia*; the small called 浮萍; and the middle called

荇菜. Maou makes the *p'ia* the large variety while Choo and some others make it the 3d. Yen Te'an observes that the *p'ia* may be eaten; but not the *foe p'ia*. If the *p'ia* could not be eaten, it is not likely, he says, it would be gathered, like the plant here, to be used in sacrifice. The *p'ia* is, probably, the *Isaena trachelium*. The *ts'ao* is the tassel pondweed, — *Utricularia rotunda*. Both by Maou and Choo it is called 聚藻 from the strings of tufts in which it grows. Will liams erroneously translates 行潦 by *x* for rent. 潦 is, primarily, the appearance of great

rain; then 行潦 is the rain left after a heavy fall of it, and by the flooded streams, on the roads and plains.

81.2. *K'uei* and *tsu* are distinguished as in the translation. They were both made of bamboo. 鼎 is defined by 烹 to boil. The vegetables were slightly boiled and then pickled, in order to their being presented as sacrificial offerings. The 錡 is distinguished from the 釜 as having feet.

81.3. 奠 — 置 to place, to set forth. 室 may be taken as 一官 — 一廟 so that 宗室 simply — the ancestral temple. More particularly, however, the phrase may — the ancestral chamber a room behind the temple, specially dedicated to the 大宗 or ancestor of the great officer whose wife is the subject of the poem. The princes of States were succeeded, of course, by the eldest son of the wife proper. Their sons by other wives (庶子) were called other sons (別子). The eldest son by the

V *Kan t'ang*

召 勿 蔽 召 勿 蔽 召 勿 蔽  
 伯 翦 芾 伯 翦 芾 伯 翦 芾  
 所 勿 日 所 勿 甘 所 勿 甘  
 說 拜 棠 頤 敗 棠 爰 伐 棠

日棠

- 1 [This] umbrageous sweet pear-tree;  
 Clip it not, hew it not down  
 Under it the chief of Shaou lodged
- 2 [This] umbrageous sweet pear-tree,  
 Clip it not, break not a twig of it  
 Under it the chief of Shaou rested
- 3 [This] umbrageous sweet pear-tree,  
 Clip it not, bend not a twig of it  
 Under it the chief of Shaou halted

wife proper of one of them became the 人宗室 of the clan descended from him, and the 宗室 was an apartment dedicated to him. The old interpreters, going upon certain statements as to the training of the daughters in the business of sacrifices in this apartment, for 3 months previous to their marriage, contend that the lady spoken of was not yet married, but that the piece speaks of her undergoing this preparatory education. The imperial editors mention their view with respect, but think it better to abide by that of Choo. The door of the 室 was on the east side of it, and the window on the west, and by the 牖 is to be understood the south corner beyond the window, which was the most honoured spot of the apartment. In 13, 尸 = 卜, 'to superintend'. The 其 is little more than a particle. In cases like the text, Wang Yin-che calls it 擬議之詞, 'a term or particle of deliberative inquiry'. The wife presided over the arrangement of the dishes in sacrifice, and the filling them with the vegetables and sauces. 齊 (read *chae*) = 敬, 'to respect,' 'reverent'. 季 = 少, 'young'. This term gives some confirmation to the old interpretation of the ode.

The rhymes are—in st 1, 蘋, 濱, cat 12, 澡, 潦, cat 2, in 2, 簋, 釜, cat 5, t 2 in 3, 卜, 女, ib

Ode 5 Narrative THE LOVE OF THE PEOPLE FOR THE MEMOIR OF THE DUKE OF SHAOU MAKES

THEM LOVE THE TREES BENEATH WHICH HE HAD RESTED 召伯 might be translated 'Shaou, the chief,'—see note on the title of the Book. The nobleman is called *pih*, not as lord or duke of Shaou but as invested with jurisdiction over all the States of the west. In the exercise of that, he had won the hearts of the people, and his memory was somehow connected with the tree which the poet had before his mind's eye, who makes the people therefore, as Tso-she says (XI ix under p 1), 'think of the man and love the tree'. Stories are related by Han Ying and Lew Heang of the way in which the chief executed his functions in the open air, but they owed their origin probably to the ode. We do not need them to enable us to enter into its spirit.

The *lan-t'ang* is, no doubt, a species of pear-tree. Maou identifies it with the *too* (杜), after the *Urh-ya*, others distinguish between them, saying that the fruit of the *t'ang* was whitish and sweet, while that of the *too* is red and sour. Maou makes 蔽芾 = 'small-like,' much better seems to be Choo's view of the phrase, which I have followed. 伐 = 擊, 'to strike' the tree, 'hew it down,' 敗, acc to Choo, = 折, 'to break it,' and 拜 = 屈, 'to bend it,'—as the body is bent in bowing. The tree becomes dearer, the more the poet keeps it before him. The concluding characters of the stanzas have nearly the same meaning. 爰 is explained by 草舍, 'to halt among the grass,' 說 (read *shwuy*, al 稅), simply by 舍, 'to halt,' 'to lodge,' and 頤 (al 惕), by 息, 'to rest'.

VI *Hing loo*

行露

厭浥行露。豈不  
夙夜。謂行多露。  
誰謂雀無角。何  
以穿我屋。誰謂  
烝無家。何以速  
我獄。雖速我獄。  
誰謂鼠無牙。何  
以穿我墉。誰謂

- 1 Wet lay the dew on the path —  
Might I not [have walked there] in the early dawn?  
But I said there was [too] much dew on the path
- 2 Who can say the sparrow has no horn?  
How else could it bore through my house?  
Who can say that you did not get me betrothed?  
How else could you have urged on this trial?  
But though you have forced me to trial,  
Your ceremonies for betrothal were not sufficient
- 3 Who can say that the rat has no molar teeth?  
How else could it bore through my wall?

The rhymes are—in st. 1 伐菱 est. 13,  
in 2 敗鵲 3. in 3, 拜脫 3.

Ode 6. Narrative and allusive. A LADY  
RESISTS AN ATTEMPT TO FORCE HER TO MARRY  
AND ARGUES HER CASE. The old interpreters  
thought that we have here a specimen of the  
cases that came before the duke of Shao; and  
Choo does not contradict them. Lŭ Hsiang (列

女傳貞順篇) gives this tradition of  
the origin of the piece—A lady of Shin was  
promised in marriage to a man of Fung. The  
ceremonial offerings from his family, however,  
were not so complete as the rules required; and  
when he wished to meet her and convey her  
home, she and her friends refused to carry out  
the engagement. The other party brought the  
case to trial, and the lady made this ode, assert-  
ing that while a single rule of co-mony was  
not complied with, she would not allow herself  
to be forced from her parents' house.

St. 1 *Yeh-git* conveys the idea of being wet.  
行—道 way path. 夙夜—see on  
11.3 The difficulty in interpreting and trans-  
lating this stanza arises from the 豈不  
How not, which must be supplemented in some

way Mao takes the characters as 有是  
there was this; meaning, acc. to K'ang-shing,  
that he might have been married at this dewy  
season of the year in the early morning. But  
on this allusion I cannot understand the  
last line, and hold therefore, that the lady is  
here simply giving an illustration of the regard  
for her safety and character which she was in  
the habit of manifesting.

Sts. 2, 3 contain the argument. Appearances  
were against the lady; but to herself she was  
justified in her course. People would infer from  
seeing the hole made by a sparrow that it was  
provided with a horn, though in reality it has  
none. Her 3d illustration is defective, if we  
take 牙 to mean, as is commonly said, only

the grinders, in opposition to 齒 the front or  
incisor teeth, for the rat has both incisors and  
molars, wanting only the intermediate teeth.  
But by 牙 is probably to be understood all the  
other teeth but the incisors. People might in-  
fer from seeing what it did, that its mouth was  
full of teeth which it is not the case. So they  
might infer from her being brought by her pro-  
secutors to trial, that their case was complete;  
but in reality it was not so. The 3d line is very  
perplexing.—女 (—汝 you) 無家; but

女亦我雖訟。速何家。女  
從。不訟。速我。以無

Who can say that you did not get me betrothed?  
How else could you have urged on this trial?  
But though you have forced me to trial,  
I will still not follow you

VII *Kaou yang*

白<sup>二</sup>女<sup>二</sup>素<sup>二</sup>羔<sup>二</sup>女<sup>二</sup>退<sup>二</sup>素<sup>二</sup>羔<sup>二</sup>  
公蛇絲羊蛇食絲羊  
退委五之安白五之  
食蛇絨革蛇公絳皮

- 1 [Those] lamb-skins and sheep-skins,  
With their five braidings of white silk!  
They have retired from the court to take their meal,  
Easy are they and self-possessed
- 2 [Those] lamb-skins and sheep-skins,  
With their five seams wrought with white silk!  
Easy are they and self-possessed,  
They have retired from the court to take their meal

all the critics agree that we are to understand by 家 all the formalities of engagement and betrothal (以媒聘求爲宰家之禮) We must take 宰家 in the last line of st 2 in the same way 速 = 召致, 'to summon and bring to' 獄 and 訟 are both = 'trial' Maou gives for the former 堦, which should be, as in the Shwuh-wän, 确, the place where the defendant was confined while the case was pending

The rhymes are—in st 1, 露, 夜, 露, eat 5, t 1 in 2 角, 屮, 獄, 獄, 足, eat 3, t 3 in 3, 才, 家, eat 5, t 1, 墉, 訟, 訟, 從, eat 9

Ode 7 Narrative THE EASY DIGNITY OF THE GREAT OFFICERS OF SOME COURT The structure of the piece is very simple, the characters and their order in the lines, and the order

of the lines themselves, being varied for the sake of the rhythm By the 'lamb-skins and sheep-skins' we are to understand the officers wearing such furs It is better to do so than to take the piece as allusive

革, in st 2, is to be taken as 皮 We cannot give it its proper signification of 'the hide, with the hair taken off' Great officers wore such furs,—some say, in court, others, as both Maou and Choo, in their own families It is not worth while entering here on a discussion of the point They were often dyed black, and being seamed together with white silk, the seams were conspicuous 絳, 絨, and 總 all refer to the same thing,—the seams of the furs of which the robes were made Choo acknowledges that he does not understand 絳 and 總, and Maou explains them both by 數, which is unintelligible The meaning of 絳 which I have followed is that given by K'oh King (郝敬, Ming dyn.) —織素絲爲組, 揜其縫際,

自退委委力素之  
公。食蛇。蛇。總。絲。縫。𠂔<sup>三</sup>

- 3 The seams of [those] lamb-skins and sheep skins  
The five joinings wrought with white silk!  
Easy are they and self possessed,  
They have retired to take their meal from the court

VIII *Yin k'e luy*

何南殷歸振莫何南殷  
斯山具哉振敢斯山具  
遑之雷歸君或遑斯陽  
斯側什哉了遑斯陽什  
殷具雷

- 1 Grandly rolls the thunder,  
On the south of the southern hill!  
How was it he went away from this,  
Not daring to take a little rest?  
My noble lord!  
May he return! May he return!
- 2 Grandly rolls the thunder,  
About the sides of the southern hill!  
How was it he went away from this,

日總; and for that of 總 I am indebted to  
Hoo Yih-kwei (胡一桂; Yuen dyn.); 合  
二爲一謂之總 Mao says 𠂔 is  
the same as 縫—after the *Urth ya*.

委蛇 (al. 佻)—自得之貌, the app.  
of self po--sion. Mao says it denotes the  
straight and equal steps with which the officers  
walked. 公—公門 the duke's gate, or  
generally the court.

The rhymes are—in st. 1 皮, 蛇, 蛇.  
cat. 17; in 2, 革, 緘, 食 cat. 1 1. 3; in 3,  
雄, 總, 公. cat. 9

Ode. 8. Allusive. A LADY'S ADMIRATION OF  
HER HUSBAND ABSENT ON PUBLIC SERVICE, AND  
HER LONGING FOR HIS RETURN. The lady it  
must be supposed, is the wife of a great officer

She hears the rolling of the thunder and is led  
to think of her absent husband. Yen Ts'an  
observes that the piece is simply allusive, without  
any metaphorical element (興之不兼比  
者); but K'ang-shing and others torture the  
first two lines into symbols of the officer on his  
commission. The rhythmical variations in the  
stanza are, it will be seen, very small.

L. 1. 殷 (sometimes doubled) represents the  
solemn sound of thunder heard rolling at some  
considerable distance off. 其 is the demonstra-  
tive, —the, or that. 雷 has now given place to  
the less complicated 雷 L. 2. The southern  
hill must be one of the hills in the south of the  
territory of Chow. The southern side of a hill  
is called 陽 L. 3. The 1st 斯—斯人  
So, Mao and Choo; better than Yen Ts'an,  
who makes it—斯時 at this time The

歸振莫何南殷<sup>三章</sup>歸振莫  
 戔振敢斯山之歸。歸君遑  
 戔。了。處。斯。下。在。戔。了。息。

Not daring to take a little rest?  
 My noble lord!  
 May he return! May he return!

- 3 Grandly rolls the thunder,  
 At the foot of the southern hill!  
 How was it he went away from this,  
 Not remaining a little at rest?  
 My noble lord!  
 May he return! May he return!

IX *P'eaou yew mei.*

庶兮。其標<sup>三章</sup>其庶兮。其標<sup>二章</sup>標  
 上。求實有吉上。求實有  
 迫我：梅兮。迫我七梅。梅

- 1 Dropping are the fruits from the plum-tree,  
 There are [but] seven [tenths] of them left!  
 For the gentlemen who seek me,  
 This is the fortunate time!
- 2 Dropping are the fruits from the plum-tree,  
 There are [but] three [tenths] of them left!  
 For the gentlemen who seek me,  
 Now is the time

2nd=斯所, 'this place.' 遑=去, 'to go away from,' 'to leave' L 4 遑=暇, 'leisure' The Urh-ya has 俾, but the oldest reading was simply 自, in the same sense Wang T'aou, Wang Yin-che, and many others, take 或 here—有, so that the line=不敢有暇 I prefer, however, the construction of Yen Ts'an—或者間或之義不敢或遑,則無時之暇矣 In

the other stanzas 遑 is used adverbially L 5 振振—see on 1. XI L 6 The repetition of 歸戔 is understood to express a wish for the husband's return, but with submission to his absence so long as duty required it The rhymes are—in st 1, 陽, 遑, cat. 10 in 2, 側, 息, cat. 1, t 3 in 3, 下, 處, cat. 5, t 2 In addition to the above, the 1st, 3rd, 5th, and 6th lines of the three stanzas are supposed to rhyme with one another.

之。具。一。我。之。佳。梅。標。兮。具。  
謂。迨。然。求。堅。頃。有。今。

- 3 Dropt are the fruits from the plum tree,  
In my shallow basket I have collected them  
Would the gentlemen who seek me  
[Only] speak about it!

X. *Shao sing*

在。夙。宵。肅。有。一。小。嘒。小。  
公。後。征。肅。東。方。屏。彼。屏。

- 1 Small are those starlets,  
Three or five of them in the east.  
Swiftly by night we go,  
In the early dawn we are with the prince.  
Our lot is not like hers

Ode 9 Narrative. ASIA 1 OF A YOUNG LADY TO GET A FWD. It is difficult for a foreigner to make anything more out of the piece. The critics, however, all contend that it is not the desire merely to be married which is here expressed, but to be married in accordance with *shao* and before the proper time was gone by. They mix up two things—the age when people should be married, males before 30, and females before 20; and the season of the year most proper for marriages,—the season of spring. We can see an allusion to the latter in the *shao* but not to the former.

L. 1 標—落 to fall. It is difficult to construe the 有, which has no more force than the 其 in the last ode. See under 有 in the 8d index to the Shao, where this peculiarity of the usage of 有 is pointed out. None of the critics say a word about it here. The *mei* is the general name for the plum tree; here a species, whose fruit is rather small and sour and which ripens earlier than the peach. The 11 g of the plums makes the lady think of her own ripeness, and that it was time she should be plucked and married.

L. 2 Are we to understand 七 and 三 of 7 plum and 3 plums left on the tree, or as in the translation? Maou, Choo, and the commentators generally understand the single plums; 11 g *shao* adopts the proportional *shao* (十分之中) 尙在樹者七. I agree with him because of the last *shao* for what need would there be of a basket to gather 3 plums?

L. 3.4 The freedom of the lady's allusions in these lines have been a stumbling block to many. Yung tah says, We are not to understand that the lady is speaking in her own person (非女自我), but that the poet personates any marriageable young person. Hwang Chin (黃震; end of the Sung dyn.) bears in the words the language of a go-between, expressing the desire of the parents. But the 我 cannot be thus explained away 迨及—*til*. It is here—our while. As Choo expands the line, 其必有及此吉日而來 they must come up to (=while it is now) this fortunate time.

In st. 3, 頃筐—see LIII 堅 (*at* 匱)—取 to take, gather 迨其謂之—*if* they would but come to the speaking about it; as Lacharme has it, *disse dicit* *ils*. The lady is prepared to dispense with all previous formalities (但相告語而約可定).

The rhymes are—in st. 1, 七 吉 cat. 12, 1. 3; in 2, 三 今 cat. 7 1. 1 in 3, 堅 謂 cat. 15, 1. 3.

Ode 10 Allu live THE THIRDS A SUBMISSION TO THEIR LOT OF THE INFERIOR MEMBERS OF A HANSE. We must suppose that we have here the description by one of the concubines of the lot of herself and her companions. It is the early dawn, and he is returning from her visit to the prince's chamber which had been allowed



不。綢。抱。肅。與。星。晬<sup>三章</sup>同。定。命。  
猶。定。衾。宵。昂。維。彼。命。  
命。與。征。肅。參。小。不。

- 2 Small are those starlets,  
And there are Orion and the Pleiades  
Swiftly by night we go,  
Carrying our coverlets and sheets  
Our lot is not as theirs

XI *Keang yew sze*

以。不。以。不。歸。之。汎。江<sup>一章</sup> 江  
我 我 了 有 汎有

- 1 The Keang has its branches, led from it and returning to it  
Our lady, when she was married,  
Would not employ us  
She would not employ us,  
But afterwards she repented

her by his wife. Only the wife could pass the whole night with her husband. The other members of the harem were admitted only for a short time, and must go and return in the dark. But so had the influence of king Wán and T'ae-sze wrought, that throughout Shaou and the south the wives of the princes allowed their ladies freely to share the favours of their common lord, only subject to the distinctive conditions belonging to her position and theirs. Hence as *they* were not jealous, *the others* were not envious. Such is the interpretation given to this piece, but there are difficulties, it will be seen, with some of the lines.

L 1 晬=小貌, 'small-like' L 2

五 are best translated literally, meaning a few. So, Choo Maou makes them out to be certain stars in Scorpio and Hydra, but it seems decisive against him that those stars are not visible together in the morning, in the same month. There can be no doubt, however, as to the identification of 參 and 昂 in st 2, but we must not seek, in the 1st line, a special allusion to the mass of the concubines, and in the 2d to those of higher rank among them. L 3 Maou explains 肅肅 as 'the app of rapidity,' to which Choo would add that of 'reverence' 征=往, 'to go' 宵=夜, 'at night'. The difficulty to me is with the 4th line. If 宵 denote the

time of the concubines' going, and 夙夜 the time of their return, then they have been the night with the prince. It seems to me that 宵 and 夙夜 must have nearly the same meaning, and that 宵 should be translated—'in the dark'. 什公 is inconsistent with the 4th line's speaking of the return of the ladies. K'ang-shing's view, that 夙夜=或早或夜, 'some early, some late,' and that this and the next line set forth the different times at which different ladies were received, ought not to be entertained. It is a strange picture which the 4th line of st 2 gives us, of the concubines carrying their sheets with them to the prince's chamber. L 5 This line expresses the acquiescence of the concubines with their lot. 實 or 定 may be taken as=是, 'to be,' 'it is'. The use of 猶 as an adjective is to be noted.

The rhymes are—in st 1, 星, 征, cat 11, 東, 公, 同 cat 9 in 2, 星, 征, 昂\*, 綢, 猶, cat 3, t 2

Ode 11 Allusive JEALOUSY CURED THE RESTORATION OF GOOD FEELING IN A HAREM. Acc to the little Preface, with which Choo in the main agrees, the bride of some prince in the

其過。了江其與。了江其  
 嘯不歸。有後不歸。有後  
 也我。不。也。不。也。  
 歌。過。我。之。處。與。我。之。悔。

- 2 The Käng has its islets.  
 Our lady, when she was married,  
 Would not let us be with her  
 She would not let us be with her  
 But afterwards she repressed [such feelings]
- 3 The Käng has the T'ö  
 Our lady, when she was married,  
 Would not come near us  
 She would not come near us  
 But she blew that feeling away, and sang

she had refused to allow her cousin who by rule should have accompanied her to go with her to the harem; but afterward coming under the influence of the gov't. of king Wan and the character of T'ue-sze she repented of her jealousy sent for them and was happy with them. Such is the traditional interpretation of the piece and the lines suit it tolerably well.

I 1 in all the times. 汜 is the name for streams derived from larger rivers, flowing through a tract of country and then conveyed into their mother stream again. From the definition of the term in the Urh-ya, 水決復入爲汜 it would appear that such streams were made in the 1st place artificially. 渚 is a small islet. Rising in the stream it divides its water which again unite at the other end of it. 花 was the name of rivers issuing from the Käng pursuing a different course from the main stream, but ultimately rejoining it. Two T'os are mentioned in the Shao (III 1. Pt. I. 61; I. 11. 8) These lines contain the allusive portion of the ode giving, all of them, the ideas of separation and reunion.

L. 2. The 之子 is, of course, the wife that is spoken of, and in the connection 之子歸—此子向者于歸之時 this lady formerly when she went to her home.

L. 3 4 These lines all describe the early conduct of the wife, though it is perhaps too

much to infer with the critics, from the words, that she left her cousins in their native State. There is nothing in the terms which would not be satisfied with their having in the first place accompanied her to the harem, and then been kept by her in the background. 以 is to be taken in the sense of 用 to employ 與 is not distinguished by Choo from 以 We may explain it by to be with, to associate with. We hardly know what to make of 過 Choo says, 過謂過我而與俱也 to pass close to us, and then to be together with us. L. 6. describes the wife's subsequent conduct. I can not follow Choo in his account of 處一女也 召其所安也 Maou explains it by 止 to stop, to desist; which K'ang-shing enlarged to 自止 she repressed herself 嘯 is to pursu up the mouth and emit a sound — to blow to whistle. Morrison quotes the line under the character saying, 吹氣弄聲 to whistle and sing, to divert the mind from what vexed it; but the whistling and singing was an expression rather of relief and satisfaction.

The rhymes are—in st. 1 汜 以 以 悔 cat. 1 2, 3; in 2 渚 與 與 處 cat. 5, 1; in 3, 花 過 過 歌 cat. 17

XII. *Yay yew sze<sub>2</sub>keun*

野也吠。感我脫兮。無使。舒<sup>三章</sup>而脫脫兮。無。有女如玉。死鹿。白茅純束。林<sup>二章</sup>有樸櫟。野有。古<sup>一章</sup>上誘之。包<sup>二章</sup>之。有女懷春。野有死麕。白茅。

- 1 In the wild there is a dead antelope,  
And it is wrapped up with the white grass.  
There is a young lady with thoughts natural to the spring,  
And a fine gentleman would lead her astray.
- 2 In the forest there are the scrubby oaks;  
In the wild there is a dead deer,  
And it is bound round with the white grass.  
There is a young lady like a gem
- 3 [She says], Slowly; gently, gently;  
Do not move my handkerchief,  
Do not make my dog bark

Ode. 12 A VIRTUOUS YOUNG LADY RESISTS THE ATTEMPTS OF A SEDUCER The little Preface says that the piece teaches disgust at the want of proper ceremonies, and belongs to the close of Chow's reign when the influence of king Wän was gradually prevailing to overcome the lust and license, through which the Shang dynasty was extinguished. A lady is sought to be won by insufficient ceremonies, yet they were better than none and showed that the times were mending, and she is willing. He must be clear-sighted who can see traces of all this in the ode. The view which I take of it is substantially the same as Choo's who inclines to look on it as an allusive piece, but at the same time allows it may be taken as narrative. It is not worth while to enter on this question.

St 1 Ll 1,2 野 denotes 'the open country, beyond the suburbs,' not yet brought under cultivation. 麕, written also with 君 and with 不 under the 鹿, is said to be the same as the *chang* (鹿 with 亨 under it), which Medhurst calls a kind of musk deer, and Williams, a kind of gazelle. Choo says it is hornless, and Williams thinks therefore it may be the *antelope gutturosa*, the doe of which has no horns. The figure of the creature, however, in Seu

Ting's plates has short horns. It has yet to be identified. 茅 is a name both of a grass and a rush, here apparently, designating the former. We are told that it is very common, with a large leaf, soft and white, the lines on it quite straight. L 3 We have already seen that the spring was the favourite time for marriages. The ancient legislators of Chu would have the pairing time of the lower creatures to be also the nuptial season in human societies, 懷春, 'cherishing the spring,' therefore = thinking of marriage. L 4 古 = 人 fine 'elegant,' but we must understand the epithet to be applied ironically. So, Yen Ts'an. I do not see how 誘 can have any other meaning than that given to it in the translation. Maou's explanation of it by 道, so that 誘之 = 謂之, 11 IX 3, is inadmissible.

St 2 Ll 1,3 All that we learn from Maou and Choo about the *p'uh-suh* is that it is 'a small tree.' The figure of it in the Japanese plates to the *She* leaves no doubt that it is a kind of oak. An able botanist in Yokohama to whom it was submitted, pronounced it the *quercus serrata*. I have ventured, therefore, to translate the name 'by scrubby oaks' 鹿 is the

## XIII Ho pe nung

齊半華何<sup>一</sup> | 曷唐何<sup>一</sup> 何  
 侯十如彼姬不棣彼  
 之之桃穠之肅之穠  
 了孫令矣申離華矣 矣

- 1 How great is that luxuriance,  
 Those flowers of the sparrow plum!  
 Are they not expressive of reverence and harmony,—  
 The carriages of the king's daughter?
- 2 How great is that luxuriance,  
 The flowers like those of the peach tree or the plum!  
 [See] the grand-daughter of the tranquillizing king,  
 And the son of the reverent marquis!

general name for the deer tribe; specially it is figured as the spotted axia. 純 (taa) 束

to tie up in a bundle, — the 包之 of last stanza. L. 4 Choo says that 如玉 intimates the girl's beauty. I think, with Maou, that the poet would point by it her virtue rather.

St. 3. We must take this: 羞 as the language of the young lady warning her admirer away. Her rising gleams out indeed but feebly from them, but I have met with no other exposition of the phrase which is not attended with greater difficulties. The 而 in 舒而

一如 so that the phrase—slow-like, slowly;

much the same is the meaning of 脫 (chew) 脫

感—to move, to touch; as if the character

were 撼. The napkin or handkerchief (幌

拭物之巾) was worn at the girdle.

This 2nd line, says Hoo Yih-kwei, warns the man away from her person, as the next warns him from her house. The Shwuh wan defines 龍 as a dog with much hair—a tyke; but we may take it with Choo as simply a synonym of 犬. The student will do well to refer to the application which is made of this line in the 1st stanza, subjoined by Tao-sha to part 3 of XL I, in the Chun Ts'ew.

The rhymes are—in st. 1, 麝—春 cat. 13;

包—誘 cat. 2, t. 2; in 2, 檉鹿京玉

2, t. 3; in 3, 脫脫吠 cat. 13, t. 3.

Ode 13. AND YE THE MARRIAGE OF ONE OF THE ROYAL PRINCESSES TO THE SON OF ONE OF THE FEUDAL SOBERIES. The critics of course all see a great deal more in the piece than this, and think that it celebrates the wife's dignity and submissiveness of the lady. Whether any thing can be determined as to who she was will be concluded on the 2d stanza.

St. 1, 2. 棣 (or in Maou, with 衣 at the side) denotes the appearance of abundance. There is great difference of opinion about the tree called 棣 by Maou, after the Urh ya, calls it the 移, and is followed by Choo, who adds that it is like the white willow (白楊). Descriptions are given of the constant motion and quivering of its leaves, which would make us identify it with the aspen, a species of the poplar. But the flowers of the tree are what the writer has in view, and this forbids our taking it for a willow or a poplar. Wang Taou argues moreover that the 移 in the Urh Ya and Maou is a mistake

(or 棣. Evidently from the 2d line of st. 2, the tree in the ode is akin to the peach and the plum. And so say many commentators. Luh K' (陸璣) during the time of the Three Kingdoms) takes it out to be the same as the 棣 (棣李), called also the sparrow plum, and other names. The flowers of this are both white and red, and the fruit is distinguished in the same way. I suspect the tree here is the white cherry.

Ll. 3, 4 怡 is explained by 敬 to be reverent and 離 by 利 to be harmonious. And say the critics, reverence and harmony

之。平。之。齊。伊。維。維。其<sup>三</sup>  
 孫。王。子。侯。緝。絲。何。鈞

- 3 What are used in angling?  
 Silk threads formed into lines.  
 The son of the reverent marquis,  
 And the grand-daughter of the tranquillizing king'

## XIV Tsow-yu

虞。小。壹。彼<sup>二</sup>虞。寸。壹。彼<sup>二</sup>  
 嗟乎。發五。茁者。嗟乎。發五。茁者。  
 騶縱。蓬。騶。貳。葭。騶虞

- 1 Strong and abundant grow the rushes,  
 He discharges [but] one arrow at five wild boars  
 Ah! he is the 'Tsow-yu'
- 2 Strong and abundant grows the artemisia,  
 He discharges [but] one arrow at five wild boars  
 Ah! he is the 'Tsow-yu'

are the chief constituents of wisely virtue' What there was about the carriages to indicate these virtues in the bride we are not told. She is called a royal Ke, 姬 being the surname of the House of Chaw. Evidently she was a king's daughter. Most naturally we should translate the 2d and 3d line of st. 2,

'The grand-daughter of king Ping  
 And the son of the marquis of Ts'ao,

but, so taken, the piece must be dated about 400 years after the duke of Shao and is certainly out of place in this Book of the She. Chou, indeed, is not sure but they may be correct who find here king Ping and duke Seang of Ts'ao, but the imperial editors sufficiently refute that view. We must take 平 and 齊 as two epithets, the former designating, probably, king Wān, and the latter some one of the feudal princes.

St 3 L. 2 伊 has no more force here than the 維. Yin-che says it is synonymous with 維, but the examples he adduces have the sense of 'but,' 'only'. The case in the text is sufficient to show that the two particles are synonymous only when they have that sense.

緝—綸 'a cord' 'a string'. The allusion in the silk twisted into fishing lines would seem to be simply to the marriage—the union—of the princess and the young noble. I cannot follow Mou and his school, when they make it out to be to the lady's holding fast of wisely ways to complete the virtues of reverence and harmony.

The rhymes are—in st 1, 穠, 幽, cat 9, 華, 車, cat 7, t 1 in 2, 矣, 李, 了, cat 1 t 2 in 3, 緝, 孫, cat 13.

Ode 14 Narrative. CELEBRATING SOME PRINCE IN THE SOUTH FOR HIS BENEVOLENCE. There is a general agreement as to the object of this short piece though there are great differences, as we shall see, in the explanation of it in detail. Its analogy to the concluding ode in the 1st Book is sufficiently evident and must be allowed to have the turning weight in settling the interpretation.

Ll 1 茁 expresses the fresh, vigorous appearance of plants, as they first rise above the ground. 葭 is another name for 蘆, which Williams calls—'high rushes along river courses'. When full-grown and flowered they are called 葦.

We must suppose that the prince who is the subject of the ode is hunting in spring by some lake or stream where such rushes were common. Maou and Choo say nothing more about 荻 (dī) than that it is the name of a grass. According to the Shwuh wan, it could be a kind of artemisia. One account of it is that its flowers grow like the catkins of the willow and fly about in the wind, like hair.

LL. 2. Maou gi 豺 as the female of the swine and in the connection we must understand the wild animal. Choo makes it just the opposite, — the male. Maou took his account from the Urh ya but in both cases I imagine there is an error of the text — 豺 for 牡. To shoot female animal would be inconsistent with the benevolence which the piece is understood to celebrate. The Kwang ya, without reference to the sex, says, the 豺 a pig two years old, and all authorities agree in taking 豺 as one, one year old. But we cannot suppose that the poet laid any stress on these special distinctions of the terms. He varied them to suit his rhymes merely — 發 — by one discharge, of his arrows — acc. to Choo. The prickers, it is understood, had driven together a herd of the animal but the noble would not kill them all. He contented himself with discharging the four arrows, which consisted what we may call a round. But could he kill 5 boars with 4 arrows? Choo supposes that one of the arrows transfixed two of them. This does not seem very likely and I am inclined to adopt the view of Kwang-shing, as expounded by Ying tsh, that out of 5 boars driven together the prince would shoot only one (君止一發必翼五羆者中則殺一而已).

LL. 3. The great battle of the ode, ho 豺 is a 豺 羆. Maou and Choo, after him, take these terms as the name of a wild beast — a righteous beast — a white tiger with black spots, which does not tread on live grass, and does not eat any living thing making its appearance when a State is ruled by a prince of perfect benevolence and sincerity. Being a tiger it might be expected to kill animals, like other tigers, but it only eats the flesh of such as have died a natural death. This law of the terms was not challenged till Gow yang Ssu of the Sung dyn., who contended that we are to understand by them the huntsmen of the prince's park. Since his time this interpretation has been variously enlarged and insisted on. One of the ablest assertors of it is Yen Tsun, who appeal to the fact that the Urh-ya says nothing of the fabulous beast as a proof that it was not heard of before Maou. The imperial editors, however refute this statement and I agree with

them that the old view is not to be disturbed. The analogy of the *Lu che* is decisive in its favour 于嗟乎 here — 于嗟 兮 of that ode.

The rhymes are — in st. 1 蔑 豺 虞 and 虞 of st. 2, cat 3, t. 1 in 2 蓮 緝 cat. 3

CONVULSIVE NOSE. Confucius once (Ana XI. 12.) told his son to study the Chow nan and Shou nan, adding that the man who has not done so is like one who stands with his face right against a wall. Like many more of the sayings of the sage, it seems to tell us a great deal while yet we can lay hold of nothing positive in it.

Choo He says, The first four odes in this 2d Book speak of the wisdom of princes and great officers, and show how at that time princes and great officers had come under the transforming influence of King Wan, so that they cultivated their persons and regulated rightly their families. The other pieces show how the chief princes, among the States spread abroad the influence of King Wan, and how other princes cultivated it in their families and through their States. Though nothing is said in them about King Wan, yet the wide effects of his brilliant virtue and renovation of the people appear in them. They were so wrought upon, they knew not how. There is only the 13th piece which we are unable to understand, and with the perplexities of which we need not trouble ourselves. One of the Chingfa says, The right regulation of the family is the first step towards the good govt. of all the empire. The two *Yas* contain the principles of that regulation, setting forth the virtues of the queen, of princesses, and the wives of great officers, substantially the same when they are extended to the families of inferior officers and of the common people. Hence these odes were used at courts and village gatherings. They sang them in the courts and in the lanes, thus giving their tone to the manners of all under heaven.

These glowing pictures do not approve themselves so much to a western reader. He cannot appreciate the institution of the harem. Western wives cannot submit to the position of T'ao-sze herself. Western young ladies like to be married decently and in order, according to rule, with all the ceremonies but they want other qualities in their suitors more important than an observance of formalities. Where purity and frugality in young lady and wife are celebrated in these pieces, we can appreciate them. The readiness on the part of the wife to submit to separation from her husband, when public duty calls him away from her is also very admirable. But upon the whole the family regulation which appears here is not of a high order and the place assigned to the wife is one of degradation.

BOOK III THE ODES OF P'EI

I *Pih chau*

往。艤。逢。彼。之。怒。不。可。以。據。薄。言。以。姑。亦。有。兄。弟。我。心。匪。鑒。不。可。無。酒。以。敖。以。遊。如。有。隱。憂。微。我。其。流。耿耿。不。寐。汎。彼。柏。舟。亦。汎。擲。之。

- 1 It floats about, that boat of cypress wood,  
Yea, it floats about on the current.  
Disturbed am I, and sleepless,  
As if suffering from a painful wound  
It is not because I have no wine,  
And that I might not wander and saunter about
- 2 My mind is not a mirror,  
It cannot [equally] receive [all impressions]  
I, indeed, have brothers,  
But I cannot depend on them.  
If I go and complain to them,  
I meet with their anger

TITLE OF THE BOOK —擲，之二 'P'ei, Book III of Part I' Of P'ei which gives its name to this Book, and of Yung which gives its name to the next, we scarcely know anything Long before the time of Confucius, perhaps before the date of any of the pieces in them, they had become incorporated with the State of Wei, and it is universally acknowledged that the odes of Books III, IV, and V are odes of Wei. Why they should be divided into three portions, and two of them assigned to P'ei and Yung is a mystery, which Choo declares it is impossible to understand. It would be a waste of time to enter on a consideration of the various attempts

which have been made to elucidate it. In the long narrative which is given by I so she under p 8 of the 29th year of duke Seang, they sing to Ke-chuh, their visitor from Woo at the court of Loo, the odes of P'ei, Yung, and Wei, and that nobleman exclaims, 'I hear and I know — it was the virtue of K'ang-shuh and of duke Woo, which made these odes what they are, — the odes of Wei.' This was in B. C. 543, when Confucius was 8 years old. Then there existed the division of these odes into 3 Books with the names of different States, all, however, acknowledged to be odes of Wei. When king Woo overthrew the dynasty of Shang, the domain of its kings was divided by

憂<sup>四</sup>可棣也。不心轉石。我<sup>三</sup>  
 心選棣。威可匪也。不心  
 悄也。不儀卷席。我可匪

- 3 My mind is not a stone,—  
 It cannot be rolled about.  
 My mind is not a mat,—  
 It cannot be rolled up  
 My deportment has been dignified and good,  
 With nothing wrong which can be pointed out

him into three portions. That north of their capital was Pei; that south of it was Yung; and that east of it was Wei. These were constituted into three principalities; but whom among his adherents were invested with Pei and Yung has not been clearly ascertained. Most probably they were assigned to Woo-king, the son of the last king of Shang, and the 3 brothers of king Woo, who were appointed to protect him. What was done with them, after the rebellion of Woo-king and his over-see is not known; but in process of time the marquises of Wei managed to add them to their own territory.

The first marquises of Wei was K'ang-shih a brother of king Woo, of whose investiture we have no account in the Shoo, Y. ix., though whether he received it from Woo, or in the next reign from the duke of Chow is a moot point. The first capital of Wei was on the north of the Ho, to the east of Chi'ou ko, the old capital of Shang. There it continued till B. C. 639, when the State was nearly extinguished by some northern lords, and duke Tae (戴公) removed across the river to Ts'ou (濫邑); but in a couple of years, his successor duke Wao (文公) removed again to Ts'ou-k'ue (楚邱).—In the pre. dia. of Shing wan (城武) dep. Ts'ou-chow Sh. n. tung. The State of Wei embraced the territory occupied by Hsiao-king, Wei-hway, Chang teh,—all in Ho-nan and portions of the depp. of K'uei-to g in the same province of Ta ming in Chih-le and of Tung chang in Shan tung.

Ode 1. Mournfully narrative. AN OFFICER OF WORTH SEES IN THE NEGLECT AND CONTEMPT WITH WHICH HE WAS TREATED. Such is the view taken of the piece by Maou, who refers it to the time of duke King (頃公; B.C. 860—834); of the diff. view of Choo I will speak in a concluding note.

St. 1. Ll. 1, 2. 汎 denotes the app. of floating about. 柏 is theypress, whose wood is said to be good for building boats. The two lines are, by the school of Maou, understood to be allusive, representing the state of the officer unemployed, like a boat floating uselessly about with the current. Yen Ts'an thinks the allusion is to the sad condition of the State left to go to ruin, as a boat must do with no competent person in it to guide it. Choo takes the lines as metaphorical. Ll. 3, 4 Maou takes 耿耿 as—

耿耿 meaning restless, disturbed. 隱一痛 a pain. Ll. 5, 6, 微—非 not, it is not that. The two lines are construed together—as Choo explain them, 非爲無酒可以逡巡而解之也. It is not because I have no spirits, or that I could not dissipate my grief by wandering about. To the same effect Yen Ts'an:—This *微* is not such as can be relieved by drinking or by rambling. Lacharme quite mistakes the meaning:—*ego desinolo, ego iter facio, non quia risio curio*.

St. 2. Ll. 2. The difficulty in these lines is with 茹 which both Maou and Choo explain here by 度 to estimate to measure as if the meaning were A glass can only show the outward forms of things; but there is more than what appears externally in my case, and the causes of my treatment are too deep to be examined by a glass. I must adopt another meaning of 茹 which is also found in the diet,—that of 受 or 容 to receive to admit. A glass reflects all forms submitted to it with indifference; but the speaker acknowledged only the virtuous. Bad men he rejected, and would have nothing to do with them.

Ll. 3—6. Here, and in st. 1 we can allow some connective force to 亦. By brothers



不能奮飛。衣靜思之。憂矣如罪。澣迭而微。心之胡日居月諸。標思之。寤辟有。何不少靜言。覲閔既多。受悄悄。惴惴于群小。

4 My anxious heart is full of trouble,  
I am hated by the herd of mean creatures,  
I meet with many distresses,  
I receive insults not a few  
Silently I think of my case,  
And, starting as from sleep, I beat my breast

5 There are the sun and the moon,  
How is it that the former has become small, and not the latter?  
The sorrow cleaves to my heart,  
Like an unwashed dress  
Silently I think of my case,  
But I cannot spread my wings and fly away

we must understand 'officers of the same surname with the speaker (同姓臣)' Choo's view of the ode enables him to take 兄弟 in its natural meaning 據 = 依, 'to rely, or be relied on' 薄 = 薄, as in 1 VIII

St 3 In the first 4 lines, the speaker says his mind was firmer than a stone and more even and level than a mat 威儀 denotes his whole manner of conducting himself 棣棣 (read *tac*) = the app of complete correctness and long practice 選 = 'to select' The meaning is that nothing in the speaker's deportment could be picked out, and made the subject of remark

St 4 悄悄 denotes 'the app of sorrow' The 惴 after 惴 gives to that term the force of the passive voice 惴惴, 'the herd of small people,' denotes all the unworthy officers who enjoyed the ruler's favour 閔 = 病 'distress,' here probably meaning blame or slander In 1 5, 之 is the particle, so frequent in the Shi L. 4, 辟 is explained by 扞心, 'to lay the hand on the heart' or 'to beat

the breast' and 標, as 'the app of doing so' In this acceptation the 有 may have its meaning of 'having', but it rather has a descriptive power, making the word that follows very vivid, as if it were repeated

St 5 Ll 1, 2 居 and 諸 are used as particles which we cannot translate, unless we take them as = 乎, and render — 'O sun,' 'O moon' So, Choo on ode 4, where he says 日居月諸, 呼而訢之也 迭 = 史 'to change' 'in altered fashion' The meaning seems to be — The sun is always bright and full, while the moon goes through regular changes, now full, and now absent from the heavens In Wei the ruler was at this time obscured by the unworthy officers who abused his confidence and directed the govt The sun had become small, and the moon had taken its place

The rhymes are—in st 1 月, 流, 憂, 游, cat 3 t 1, in 2, 茹, 據, 惴, 怒, cat 5 t 2, in 3, 石\*, 席\*, 1b, t 1, 轉, 卷, 選, cat 14 in 4, 悄, 小, 少, 標, cat 2 in 5, 微, 衣, 飛, cat 15, t 1

## II. *Leuk*

綠衣二章 綠兮衣兮。  
綠衣黃裳。  
心之憂矣。  
曷維其已。  
綠兮二章 衣兮。  
綠衣黃裳。  
心之憂矣。  
曷維其亡。  
綠兮三章 絲兮。

- 1 Green is the upper robe,  
Green with a yellow lining!  
The sorrow of my heart,—  
How can it cease?
- 2 Green is the upper robe,  
Green the upper, and yellow the lower garment!  
The sorrow of my heart,—  
How can it be forgotten?

NOTE ON THE INTERPRETATION Choo He, in his work on the *Six*, contends that we have in this ode the complaint of Chwang K'ang, the wife of one of the marquises of Wei, because of the neglect which she experienced from her husband—as will be explained on the next ode. He was preceded in the view that the subject of the ode was a lady by Hsü Ying and Li Hsueh, but they referred it to Su Wen K'ang the circumstances of whose history as related by Tso-she under the 11th year of Chwang, p. 8 and the 2d year of Min, p. 7, would not harmonize with the spirit of this piece. Choo, therefore, discarded her adopted Chwang K'ang and argues at great length, in his notes on the Little Preface against Maou's view. His work on the *Six* was published A. D. 1117 but in his work on the

Four Books, completed about 12 years after  
wards, he seems to have returned to the view  
of the older school. See his remarks on the  
first two lines of st. 4 in Mencius, VII. Pt. II.  
XIX. Mencius at any rate, by applying those  
lines to Confucius, sanctions the law of the ode  
which regards it as the complaint of a worthy  
officer neglected by his ruler and treated with  
contempt by a host of mean creatures.

Ode 2. Metaphorical. THE COMPLAINT SAD  
 SUTSIGNED OF A NEGLECTED WIFE. We said  
 that the last piece was explained by Choo of  
 Chwang K'ang, one of the marchionesses of  
 Wei. This ode and several others are, by the  
 unanimous consent of the critics, assigned to  
 her though it is only in ode 3 that we have in-  
 ternal evidence of the authorship, or subject at  
 least, that is of weight.

The marquis Yang (楊), or duke Chwang (莊), succeeded to the State of Wei in B.C. 736. In that year he married a K'ang, a daughter of the House of T'ei,—the Chwang K'ang of history. She was a lady of admirable character.

and beautiful but as she had no child, he took another wife a Kwei (厲妃) of the State of Ch'iu. She had a son, who died early; but a cousin who had accompanied her to the harem called Tse Kwei (戴妃), gave birth to Hwan (完), whom the marquise recognized as destined in due time to succeed him. At his request, and with her own good will, Chwang K'ang brought this child up as her own. Unfortunately however another lady of the harem, of quite inferior rank, bore the marquise a son, called Chow yu (州吁), who became a favourite with him, and grew up a bold, dashingly unprincipled young man. The marquise died in 784 and was succeeded by his son Hwan, between whom and Chow yu differences soon arose. The latter fled from the State; but he returned, and in 718 murdered the marquise, and attempted, without success, to establish himself in his place.—The above details we have from Sze-ma Ts'ien, and from Tso-cho under the 3d and 4th years of duke Yin. The odes lead us further I to the harem of Wei, and show us the dissatisfactions and unhappiness which prevailed there.

§ 11. 2. 1. 1. 2. Yellow is one of the 5 correct colours of the Chinese (see on *Aux. X. vi.*), and green is one of the intermediate, or colours that are less esteemed. Here we have the yellow used merely as a lining to the green, or employed for the lower and less honourable part of the dress—an inversion of all propriety and setting forth how the concubine, the mother of Chow yü, had got into the place of the right wife, and thrust the latter down. The old *lun* writers take the lines as allusive while with Choo they are metaphorical; but they understand them in the same way. Choo's view seems the preferable—Like a green robe with

心。實思以兮。絳<sup>四章</sup>無占兮。女  
獲古風。淒兮。詭人。我所  
我人。我其緒兮。俾思治

3 [Dyed] green has been the silk,  
It was you who did it  
[But] I think of the ancients,  
That I may be kept from doing wrong

4 Linen, fine or coarse,  
Is cold when worn in the wind  
I think of the ancients,  
And find what is in my heart

### III Yen-yen

丁 遠 丁 之 其 差 丁 燕<sup>二章</sup> 燕  
野。送 歸。了。羽。油 飛。燕 燕

1 The swallows go flying about,  
With their wings unevenly displayed  
The lady was returning [to her native state],  
And I escorted her far into the country

yellow lining, &c, so is the state of things with us' Li 3 4 describe Chwang K'ang's feelings. 已

= 止, 'to stop,' 亡 is equivalent to 忘, 'to forget,' 'to be forgotten'

St 3 The green garment was originally so much silk on which the colour had been superinduced by dyeing,—intimating how the marquis had put the concubine in the place of the wife 女=汝, 'you,' referring to the marquis or husband So, Choo,—better than K'ang-shing, who takes 女=女人 治 has the meaning of 'to do,' 'to bring about' The 'ancients' are wives of some former tune, who had been placed in similarly painful circumstances, and set a good example of conduct in them K'ang-shing makes them out to be simply the ancient authors of the rules of propriety with whom Chwang Keang was in accord, while the marquis had turned those rules upside down 詭=尤, 'extraordinary,' 'to go beyond what is right'

St 4 絳 and 綵,—see on I II 2 'Linen' in the translation is not quite accurate, as this cloth was made of dohchos fibre 淒, is the

rec text, but we should read 淒, meaning 'cold', 淒 denotes 'the app of clouds rising' See K'ang-shing, as quoted by Yen Ts'an in loc It is not easy to construe the 2nd line Wang T'au would take both 其 and 以 as particles, but we might give it literally —'cold is it because of the wind.' The speaker represents herself as wearing a cold dress in cold weather, when she should be warmly clad All things are against her 實(=是)獲我心, 'and get my mind', meaning apparently, that, by her study of the examples of antiquity, Chwang Keang, found herself strengthened to endure, as she was doing, her own painful experience.

The rhymes are—in st. 1, 裏, 已, cat 1, t 2, in 2, 裳, 亡, cat 10, in 3, 絳, 治, 詭, cat 1, t 1, in 4, 風, 心, cat 7, t 1

Ode 3 Narrative and allusive. CHWANG KEANG RELATES HER GRIEF AT THE DEPARTURE OF TAE KWEI, AND CELEBRATES THAT LADY'S VIRTUE It has been related on the last ode, how Tae Kwei bore Hwan to duke Chwang of Wei, and how he was brought up by Chwang Keang and final-

弗及。遠送。其音。燕燕。弗及。遠。頤之。燕燕。如雨。瞻望。弗及。泣涕。  
 實勞我心。瞻望。歸。以。泣。望。歸。之。

I looked till I could no longer see her,  
And my tears fell down like rain

- 2 The swallows go flying about,  
Now up, now down  
The lady was returning [to her native state],  
And far did I accompany her  
I looked till I could no longer see her,  
And long I stood and wept.

- 8 The swallows go flying about,  
From below, from above, comes their twittering  
The lady was returning [to her native state],  
And far did I escort her to the south  
I looked till I could no longer see her,  
And great was the grief of my heart

ly succeeded to his father. In B. C. 718, he—  
duke Hwan, 桓公—was murdered by his  
half brother Chou yü, and his mother then re-  
turned—was obliged, probably to return—to  
her native State of Chên. Chwang Kêng con-  
tinued in Wei, the marchioness-dowager; and she  
is understood to bewail in this piece, her sorrow  
at the departure of her cherished and virtuous  
companion.

Et. 1, 2, 3. Et. 1, 2. 燕 is still the common  
name in China for the swallow. Maou and  
Choo take the reduplication of the character  
here as still singular—after the Uth ya. It  
seems more natural, however to take it as  
plural. So, Yen Ts'ien, and others. The figure of  
the creature in illustrations of the *Sa* is that  
of the *Hirundo daurora*. Synonyms of 燕 are  
鵲 and 玄鳥. 差 (read as in I.L.) 池—  
the app. of being swarzen. To the spectator the  
wings of the swallow in its rapid and irregular  
flight, often pi—at this appearance. 頤頤

(al, with 羽 on the right) denote the app. of  
the birds in flying their darting upwards being  
specially signified by the former character and  
their motion turns downwards by the latter. So

says Maou, 飛而上曰頤 飛而下  
曰頤 Wang T'ao, how 飛 calls attention  
to an argument of T'wan Yuh-tsoo, that 上 and  
下 should here change places. 頤 he says,  
takes its meaning from 頁—頭 "the head,"  
and 頤 its meaning from 亢—頸 "the  
neck. When a bird is flying downwards, we  
see its head; when it is rising in the air we see  
its neck. And moreover that it is the down-  
ward flight which is first described appears from  
the 下上 of the next st. It is not worth  
while to try and settle the point. The mig. alway  
habits of the swallow probably lie at the basis  
of the allusion. Chwang Kêng and Tao Kwei  
had been happy together as two swallows, and  
now one of them was off to the south, and the  
other was left alone.

Et. 3, 4. 歸 is here the great return (大  
歸); not the visit of a wife to see her parents,  
but her return for good to her native State. 之  
子—子 is here a lady one who was a widow.

助之身。淑溫寒只。仲<sup>四章</sup>  
 寡思。先慎日淵。其氏  
 人。以君其患。終心任

- 4 Lovingly confiding was the lady Chung,  
 Truly deep was her feeling  
 Both gentle was she and docile,  
 Virtuously careful of her person  
 In thinking of our deceased lord,  
 She stimulated worthless me

IV *Jeh yueh*

顧。寧能古今。如下諸。日<sup>二章</sup>  
 不有處。逝之十。照片  
 我定。胡不人乃臨月

- 1 O sun, O moon,  
 Which enlighten this lower earth!  
 Here is this man,  
 Who treats me not according to the ancient rule  
 How can he get his mind settled?  
 Would he then not regard me?

In 丨歸, 丨將, 丨 is the particle 將  
 =送, 'to escort' Ch'in lay south from Wei,  
 and therefore we have 丨南

Ll 5, 6 We must take 泣 and 涕 together  
 as = 'to weep', though 泣 is defined as 'the  
 emission of tears without any sound' 佇=  
 久, 'a long time'

St 4 By 仲氏, 'the lady Chung,' we are to  
 understand Tae Kwei She was called 仲, as  
 the 2d of sisters or of cousins, to distinguish  
 her in the family and the harem, and the designation  
 becomes here equivalent to a surname  
 只 occurred before, an untranslatable particle,  
 in 1 IV, in the middle of a line, here it is at  
 the end. We find it with 尺 and 申 at the  
 side, used in the same way, and also interchanged  
 with 自 任 has the meaning in the translation  
 One definition of it is—信丨友道,

'sincere in the ways of friendship' 寔=實,  
 'really' Throughout the She, 終, followed by  
 日, is merely = 既, and may be translated  
 by 'both' We must not give it the sense of  
 'ever' By 先君 is intended duke Chwang  
 Considering all the evils which he had brought  
 on the two ladies, it is matter of astonishment  
 that they should be able to think of him with  
 any feeling but that of detestation But, according  
 to Chinese ideas, though the husband have  
 failed in every duty, the wife must still cherish  
 his memory with affection

The rhymes are—in st 1, 羽, 野\*, 雨,  
 cat 5, t 2 in 2, 顏, 將, cat 10, 及, 泣, cat  
 7, t 3 in 3, 音, 南\*, 心, 10, t 1 in 4, 淵,  
 身, 人, cat 12, t 1 飛, 歸 make a rhyme  
 also in st. 1—3, cat 15, t 1

Ode 4. Narrative CHWANG KEANG COM-  
 PLAINS OF AND APPEALS AGAINST THE BAD  
 TREATMENT SHE RECEIVED FROM HER HUSBAND  
 Both the old interpreters and Choo give this

定。無。之。自。日。定。相。之。十。日。  
 俾。良。人。東。居。寧。好。人。是。居。  
 也。胡。兮。方。月。不。胡。兮。冒。月。  
 可。能。德。乃。諸。我。能。逝。乃。諸。  
 忘。有。音。如。出。報。有。不。如。卜。

2 O sun, O moon,  
 Which overshadow this lower earth!  
 Here is this man,  
 Who will not be friendly with me  
 How can he get his mind settled?  
 Would he then not respond to me?

3 O sun, O moon,  
 Which come forth from the east!  
 Here is this man,  
 With virtuous words, but really not good  
 How can he get his mind settled?  
 Would he then allow me to be forgotten?

into pretation of the piece but the former refer it to the time when she was suffering from the usurpation and oppressive ways of Chow yü, long after the death of duke Chwang. To this view Choo very properly objects the individual of whom the piece complains is evidently still alive, and a fatal hope is intimated that he would change his course. It is strange that critics like Yen Ts'an should still hold to the opinion of Maou. Choo is also correct in saying that the whole is narrative. There is no allusion, as the old school think, in the sun and moon to the marquis and his wife. The suffering lady simply appeals to those heavenly bodies, as if they were taking cognizance of the way in which she was treated. As well might it be said that there is a simple allusion in her appeal to her parents in the last stanza.

LL 1, 2, in all the etc. 居 and 諸 — see on I. 5 I have not translated 臨 but it has its meaning of a superior's regarding those below him. 冒 — 覆 to cover to overshadow. In st. 3, 4, the writer is thinking of the sun as it rises daily in the east, and of the moon as it does so when it is full. Obs. how in st. 4 the 自 follows the noun which it governs.

LL 3, 4 乃如 must be taken as a compound conjunction, nearly equivalent to our but 乃 alone has often this meaning, indicating a

turn in the narration or discourse (乃轉語詞也); and Wang Yin-che takes 乃如 here and elsewhere, in the same way (乃如亦轉語詞也). So, he adds, 乃若 in Mencius, IV Pt. II XXVIII. 7 et al., though the characters are also found at the beginning of paragraphs. 之人 — 之 — 此 or 是 this. 逝 by Choo and Wang Yin-che is taken as simply an initial particle. This is better than to try with Maou and Wang Ts'ao, to explain it by 逮 or 及. Instead of 逝 we also find 噬 and 噬 used in the same way. Choo acknowledges that he does not understand 古, but he gives the explanation of some other critics — 以古道相處 as in the translation — which is the best that can be made of it. Chwang K'ang was not treated as the ancient rules laid down that a wife should be. In 德音 the 音 — 言語 words. So, Choo and Yen Ts'an. Wang Ts'ao prefers to take the phrase in the sense, which it sometimes has, of 令名 a good name, or reputation. In 畜我不卒 畜 — 養 to nourish; and 卒 — 終 'end, or 'conclusion. The Complete

我 有 卒。 奇 今 自 諸。 日<sup>四</sup>  
不 定。 胡 我 母 出。 居  
述。 恨 能 不 今。 父 方 月

- 4 O sun, O moon,  
From the east which come forth!  
O father, O mother,  
There is no sequel to your nourishing of me.  
How can he get his mind settled?  
Would he then respond to me, contrary to all reason?

V *Chung fung*

是 中 笑 謔 則 顧 且 終<sup>二</sup> 終  
悼。 心 敖。 浪 笑。 我 暴。 風 風

- 1 The wind blows and is fierce  
He looks at me and smiles,  
With scornful words and dissolute, the smile of pride  
To the centre of my heart I am grieved

Digest' expands the line very well 今我  
中道見棄,何父母養我不終  
也

LL5,6 Both 胡 and 寧 have the sense of  
何, 'how' So, Choo Maou explains 胡 in the  
same way by 何, but he says nothing of 寧  
Wang Yin-che takes 寧 here in the sense of  
乃 or 曾, denoting 'a turn in the discourse',  
but the meaning comes to the same thing, the  
5th and 6th lines being construed closely to-  
gether. The mind of the marquis was all per-  
verted, could it but get settled as it ought to  
be, he would treat the speaker differently. To  
quote again from the 'Complete Digest' — 心

惑 亦胡能有定哉,使  
其有定,則古道之善,官知  
之也,何爲獨不我顧也, 報

=答, 'to respond to' The speaker did her  
duty as a wife. She longed for the marquis to  
respond to her with the duty of a husband. The  
last line in st 3 is difficult to construe. It is  
still interrogative like those of the preceding  
stanzas — 'would it be given to me to be forgot-

ten?' As Choo expands it 一何獨使我  
爲可忘者耶 So also the last line in  
st 4 may be regarded as interrogative, though  
we are able to translate it as it stands 述=

循, 'to be in accordance with,' i.e., with the  
principles of reason. So both Maou and Choo.  
According to Choo's interpretation of this ode  
and the next, which I believe to be correct, they  
ought to take precedence of the last

The rhymes are—in st. 1, 一, 處, 顧, cat 5,  
t 2 in 2, 冒, 好, 報, cat 3, t 2 in 3,  
方, 良, 忘, cat 10 in 4, 出, 卒, 述, cat 15,  
t 3

Ode 5 Metaphorical CHWANG KEANG BE-  
MOANS THE SUPERCILIOUS TREATMENT WHICH  
SHE RECEIVED FROM HER HUSBAND. The  
old interpreters think the lady is bemoan-  
ing the cruel treatment which she received from  
Chow-yu. The imperial editors approve of Choo's  
view, but have in their edition preserved also the  
earlier. If Choo's interpretation be correct, the  
ode should, like the last, be placed before the 8d,  
'he did not venture,' say the editors, 'to alter the  
existing order of the pieces,'—because to do so  
would have brought him into collision with the  
authority of Confucius

願四章 其雷。寤四章 則懷。 有瞋。寤四章 則懷。 終風三章 日瞋。不日 悠悠我思。 肯來。莫往莫來。 終風三章 日霾。患然

- 2 The wind blows, with clouds of dust  
Kindly he seems to be willing to come to me,  
[But] he neither goes nor comes  
Long, long, do I think of him
- 3 The wind blew, and the sky was clondy,  
Before a day clapses, it is cloudy again  
I awake, and cannot sleep,  
I think of him, and gasp
- 4 All cloudy is the darkness,  
And the thunder keeps muttering  
I awake and cannot sleep,  
I think of him, and my breast is full of pain

Maou treats the piece as allusive; it seems better to understand with Choo that the poet begins with a metaphorical description of the harassing conduct of duke Chwang

Stt. 1 ~ Ll. 1. Maou and Choo both explain 終風 by 終日風, wind through all the day. Wang Yin-che as has already been observed, takes 終 here, and generally in the Stc. as 既; which is ingenious, and probably 風而雨土爲霾. The Urh-ya says 風而雨土爲霾. wind after which the dust descends like rain is 霾

Stt. 2, 4 Ll. 1 2. 瞋 denotes dark and windy;—the wind blowing, and clouds at the same time obscuring the sun. In 不日有瞋 the 有—又 farther again. I translate the 1st line of st. 3 in the past tense. We are then led to think of the sky clearing for a time; but before a day elapses (不日). It is again 有 瞋. The reduplication of 瞋 in st. 4 denotes the app. of the darkness or cloudiness, and 虺虺 signifies, acc. to Choo, the

muttering of thunder before it bursts into a crash, while Maou makes it the crash itself

Stt. 1, 2 Ll. 2—4 The 2d line describes some fitful gleams of kindness shown by duke Chwang; and the 3d line, how they were only deceitful and mocking. 謔—戲言 sportive, or scornful words. 浪—放蕩 dissolute,

unlicensed. The Urh-ya explains 謔 浪 笑敖 all together by 戲謔 莫往莫來 say as the uncertainty and changeableness of duke Chwang's moods. He would neither go nor come; was neither one thing nor another. Maou's explanation of the line is very far fetched.—Chow-ya did not come as a son to serve Chwang K'ang, and she could not go and show to him the affection of a mother. 悼—傷 to be wounded, i. e., with grief. 悠悠—see on l. 1.

Stt. 2, 3, 4, Ll. 2, 4. 言 must be treated simply as a particle. Here it is in the middle of the line as in ode I, stt. 4 8 Taking 言 as a particle, we cannot explain 願 by to wish. Maou says nothing about it, but Choo defines it



VI *Kerh loo*

憂一心一有一忡。不一我一以一歸。平一陳一與一宋。從二孫二了二仲。我一獨一南一行。上一國一城一漕。踊一躍一用一兵。擊一鼓一其一鏜。  
 擊鼓

- 1 Hear the roll of our drums!  
 See how we leap about, using our weapons!  
 Those do the fieldwork in the State, or fortify Ts'aou,  
 While we alone march to the south
- 2 We followed Sun Tsze-chung,  
 Peace having been made with Ch'im and Sung,  
 [But] he did not lead us back,  
 And our sorrowful hearts are very sad

by 思, 'to think' There is a difficulty with 思, which means 'to sneeze,' and Morrison, under the character, translates the line, 'I think with anxiety, till indisposition makes me sneeze.' We must cast about surely for some other meaning. Now Maou has 寔 without the 口 by the side, and it would appear that this was the reading till the time of Wän-ts'ung (文宗) of the T'ang dynasty (A.D. 827-840), when 寔 got into the stone tablets of the classics which were then cut. Maou further explains 寔 by 路, or, acc. to Luh Teh-ming, by 欸 meaning 'to open the mouth wide,' 'to gape.' I venture, therefore, to give the meaning in the translation.

Maou explains 懷 by 傷, 'to be pained', and Choo, by 思, 'to think.' The speaker cherished her husband despairingly in her thoughts.

The rhymes are—in stt 1, 暴, 笑, 敖, 悼, cat 2. in 2, 繡, \*, 來, 來, 思, cat 1, t 1. in 3, 噎, \*, 噎, \*, 寔, \*, cat 12, t 3. in 4, 雷, 懷, cat 15, t 1.

Ode 6 Narrative. SOLDIERS OF WEI REPINING BILIERLY OVER THEIR SEPARATION FROM THEIR FAMILIES, AND ANTICIPATING THAT IT WOULD BE FINAL. We read in the Ch'un Ts'ev (I. iv 4,5) that, in B.C. 718, Wei twice joined in an expedition against Ch'ing. Chow-yu had just murdered duke Hwan, and the people were restless under his rule. He thought it would divert their minds, and be acceptable to other

States, if he attacked Ch'ing, and having made an agreement with Sung, Ch'im and Ts'ae, a combined force marched against that State. Its operations lasted only 5 days, but very soon, in autumn, the troops, having been joined by a body of men from Loo, returned to the south, and carried off all the grain of Ch'ing from the fields.—It is supposed that it is to these operations that the ode refers, and I would assign it to the period of the second expedition. The soldiers had hoped to return to their families at the conclusion of the former service, and finding that another was to be performed, they gave vent to their aggrieved feelings in these stanzas. We must bear in mind, however, that this interpretation of the piece is only traditional.

St 1 鏜 denotes the sound of the drums. The line is twice quoted in the Shwuh-wän, and once we have this character with 鼓 instead of 金,—probably the more correct form. The demonstrative force of the 其 justifies the translation 'Hear.' 兵 denotes sharp, pointed weapons. The drum gave the signal for action or advance. The troops are here represented as bestirring themselves on hearing it. 功, 'field labour' 國=國中 'in the State' 漕 was the name of a city of Wei, that to which duke Tae removed the capital for a short time in B.C. 659, as mentioned in the note on the title of the Book. It was in the pres. dis. of Hwah (滑), dep. Wei-hwuy. The 獨 in the last line leads us to refer this 3d line away from the troops which were in march southwards to Ch'ing to the rest of the people.

三章  
 爰居爰處。爰喪  
 其馬。一以求之。  
 一林之下。  
 死生契闊。與子  
 成說。執子之手。  
 與子偕老。  
 五章  
 丁嗟闊兮。不我  
 活兮。丁嗟洵兮。不  
 我信兮。

- 3 Here we stay, here we stop,  
Here we lose our horses,  
And we seek for them,  
Among the trees of the forest.
- 4 For life or for death, however separated,  
To our wives we pledged our word  
We held their hands,—  
We were to grow old together with them
- 5 Alas for our separation!  
We have no prospect of life  
Alas for our stipulation!  
We cannot make it good.

As the Complete Digest expands it,—  
 顧彼衛國之民 或役土功於國  
 或築城於漕 They were tolled too,  
 but not to the peril of their lives, as the troops were.

St.2. Sun Tze-chung was the name of the commander Maou, in his Introductory note on the ode, says he was the Kung-sun Wan-chung. There was a noble family in Wei having the surname of Sun, of which we read much in the Ch'un Tse'w L.2. See the note above, on the interpretation of the piece. L.3, 以 is here

explained by 與 with. See the same note L.4. Maou explains 有紳 by 紳紳然 very sad-like. It is another of the many instances where 有 means the word that follows it vividly descriptive.

St.3. 爰 is defined by Choo by 於 which he immediately expands to 於是 here. We must take it as a particle, 一于 which takes the place of it in the 8d line. So, Wang Yin chao. 子以—see on H. II. 1, 2. This stanza sets forth, acc to Choo, the disorder in the ranks

of the Luoye, who had no heart to fight. Wang Suh (王肅) of the kingdom of Wei considered that in this and the two next stanzas we had the words of the farewell taken by the soldiers of their families.—We shall not return from this expedition. We know not where we shall finally rest ourselves, nor where we shall lose our horses. You will have to look for us and them in the forests.

St.4 The soldiers think here of their engagements with their wives at the time of their marriage, and go on, in the next stanza, to mourn because they cannot now be carried out. 契

(read 契) 闊 exp. the idea of separation.

Maou explains the phrase by 勤苦 toil and suffering. The dict, on 契, gives both this meaning of the phrase and that which I have adopted. 與子—子 must refer to their wives. The last two lines seem to necessitate this. K'ang-shing, very unnaturally refers it to the comrades of the speakers, (從軍之士與其伍約云云). Perhaps this was the idea of Maou, who explains 說 by 數 as if the 與子成說—with you we will

VII *K'ae fung*

發<sup>三章</sup>人。聖。彼。凱<sup>二章</sup>勞。天。彼。凱<sup>一章</sup>  
 有。寒。棘。風。天。棘。風。凱  
 泉。我。新。自。母。心。自。風  
 在。無。母。南。氏。棘。南。風  
 令。氏。吹。助。心。吹

- 1 The genial wind from the south  
Blows on the heart of that jujube tree,  
Till that heart looks tender and beautiful  
What toil and pain did our mother endure!
- 2 The genial wind from the south  
Blows on the branches of that jujube tree,  
Our mother is wise and good,  
But among us there is none good

complete the number in our ranks' 成說—  
'we pledged our word'

St 5 不我活,—'there is now no living  
for us' 洵,—'to be true' It is often used  
adverbially, and here it has a substantive mean-  
ing, referring to the engagements in the previous  
stanza. 信—伸, 'to stretch out,' 'to make  
good,'—an established usage of the term 丁  
嗟,—as in I XI

The rhymes are—in st 1, 鏗, 兵\*, 行\*,  
cat 10 in 2, 仲, 宋, 仲, cat 9 in 3, 處,  
馬\*, 卜\*, cat 5, t 2 in 4, 闊, 說, cat 15,  
t 3, 丁, 老\*, cat 3, t 2 in 5, 闊, 活, cat  
15, t 3, 洵, 信, cat 12, t 1

Ode 7 Metaphorical and allusive SEVEN  
SONS OF SOME FAMILY IN WEI BLAME THEMSELVES  
FOR THE RESTLESS UNHAPPINESS OF THEIR MOTHER  
The 'Little Preface' says that the mother  
could not rest,—we must suppose in her  
state of widowhood, and wanting to marry a  
second time, and that her sons, by laying the  
blame of her restlessness upon themselves re-  
called her to a sense of duty There is nothing  
in the ode, as Choo says, to intimate that the  
mother was thus wrought upon and he might  
have added that there is nothing in it to suggest  
that it was her wish to marry again which  
troubled the sons However he accepted the  
traditional interpretation so far Mencius, VI

Pt ii III, alludes to the ode, but he merely  
says that the fault of the parent referred to in  
it was small, and it was proper therefore that  
the dissatisfaction with her expressed by the  
sons should be slight

St 1, 凱風, 'the triumphant or pleasant  
wind,' is a name given to the south wind from  
its genial influence on all vegetation By the  
*Lih* we are, probably, to understand the *sizyphus*  
*jujuba*, a small thorny tree, bearing a fruit the  
size of a cherry, which is mealy and eatable, and  
goes among foreigners by the name of the Chi-  
nese date The name of this is generally written  
棗, but Heu Shin says that 棘 is applied to  
a smaller variety of the tree or shrub, whose  
fruit is more acid By the 'heart' of the tree  
are intended the inner and hidden shoots, which  
it is more difficult for the genial influence to  
reach 天天,—see I VI 母氏,—氏 is  
used much as in III 4 We cannot translate  
it, and say 'our mother, of such and such a  
surname' 劬勞=病苦, 'to have dis-  
tress and toil' In this 4th line, the sons ac-  
cuse their mother, refer to their mother's toil in their nur-  
ture and upbringing —He makes this stanza to  
be metaphorical, agreeing with the old inter-  
preters in regard to the allusive character of  
the others See in justification of this, the  
remarks of Lew Kin on the next stanza

St 2 Maou explains 新 of the shoots of  
the tree, now grown into branches (其成就  
者) They might be used for firewood 聖

心。莫了貝鳥。睨勞人。有浚  
 慰七音。載院呂。可了之  
 月人。有好黃 氏七下。

- 3 There is the cool spring  
 Below [the city of] Tseun.  
 We are seven sons,  
 And our mother is full of pain and suffering
- 4 The beautiful yellow birds  
 Give forth their pleasant notes  
 We are seven sons,  
 And cannot compose our mother's heart.

VIII *Heung che*

伊自懷我其泄 雄 雄  
 阻。詒 矣。之羽。泄 飛。雉 雉

- 1 The male pheasant flies away,  
 Lazily moving his wings.  
 The man of my heart!—  
 He has brought on us this separation

—微 wise. 善 and 令 are synonyms.

Léw Kün (劉瑾; Yuan dyn.) says:—The former stanza speaks of the genial wind, and the heart of the jujube tree, but afterwards does not mention what was in the poet's mind corresponding to these things, so that the verse is metaphorical. This stanza speaks of the wind and jujube tree, and then mentions the mother and the sons which correspond to these, so that it is allusive. There is a similarity between the two, but they are not of the same character.

St. 3 爰—see on st. 3 of last ode. Tseun was a city of Wei.—in the pres. Puh Chow dep. T'ai-on-chow Shan-tung. Near it was a famous spring to the virtue of which the sons refer as a contrast to their own uselessness. The spring refreshed the people of Tseun, while they could not keep their mother from trouble and pain.

St. 4. 睨睨 is explained by Maou as meaning 好貌 good-like. Choo understands the phrase of the notes of the orioles, clear and twirling. It may be doubted if either of them have brought out the meaning correctly. One

would expect some description of the eyes in the characters. 載 must be taken simply as a particle. Wang Yün-ch'ao explains it by 則 but there is not that force of *more* in it. The birds were useful in their way contributing to the pleasure of men, but the sons failed to comfort their mother's heart. The old interpreters have a great deal more to say on the allusion; but it would be a waste of time and space to dwell on their views.

The rhymes are—in st. 1, 南 心 cat. 7  
 t. 1 天 勞 cat. 2 in 2, 薪 人 cat. 12 in  
 4, 下 苦 cat. 5, t. 2; in 4, 音 心, cat. 7  
 t. 1.

Ode 8. Allusive and narrative. A WIFE EXPLORES THE AUCIENCE OF HER HUSBAND, AND CELEBRATES HIS WIZ. The Little Preface says that this ode was composed by the people of Wei against duke Seuen,—the marquis (晉), called to the rule of the State on the death of Chow yü (B.C. 718—609). His dissoluteness and constant wars distressed and widowed the people, till they expressed their resentment in this ode.

何川不臧。德行不伐不求。爾四章什了。不知。曷三章六能來。我思道之遠。瞻彼日月。悠悠。實勞我心。其音展矣什了。雄雉二章下飛。下上。

- 2 The pheasant has flown away,  
But from below, from above, comes his voice  
Ah! the princely man!  
He afflicts my heart
- 3 Look at that sun and moon!  
Long, long do I think  
The way is distant,  
How can he come to me?
- 4 All ye princely men,  
Know ye not his virtuous conduct?  
He hates none, he covets nothing,  
What does he which is not good?

Choo well observes that there is nothing in the piece about the dissoluteness of duke Seuen, or to indicate that it was made in his time, that we ought not to hear in it the voice of the people, but of a wife deploring the absence of her husband. The imperial editors in this case fully agree with him.

Stt 1, 2, Ll 1, 2 』 is the particle 泄泄 describes the slow flight of the pheasant moving, not under alarm, from one place to another. So, 1 2 in st 2, is understood to shew the feeling of security enjoyed by the bird. Yen Ts'an observes that here, in Ⅴ VL, and some other odes, where the subject is an officer engaged on military duty, the male pheasant is introduced, because of the well-known fighting character of that bird. It may be so, but here it is the contrast between the ease and security of the pheasant and the toils and danger of her husband, which is in the speaker's mind. 我之懷=我懷人 in Ll 1 1 1 伊 is the particle. K'ang-shung says it should be 繫, and explains it by 'this,'—which is unnecessary. 阻 means 'to hinder,' 'to obstruct,' hence 'an impediment,' that by which communication is prevented. Here Choo explains it by 隔, 'to be separated.' This is

better than Maou's 難, 'difficulty,' 'hardship' 詒=還, simply = 'to occasion.' There is some difficulty with the 自 Yen Ts'an's reference of it to the speaker—the wife is inadmissible. 'She attributes,' says Foo K'wang, 'their separation to her husband, not wishing to blame others for it.' 君了 denotes the husband,—as in 1. X., et al 展=誠, 'sincere,' 'sincerely.' Choo observes that the 展 and 實 give strong emphasis to these lines of st 2.

Stt 3, 4 These are simply narrative. The sun and moon are spoken of as the measurers of time. Many revolutions had they performed since the husband went away. The 六 in ll. 3 and 4 is merely a particle. It is found both at the beginning and in the middle of lines. Wang Yin-che says on this passage, 六, 詒 中助詞也, 詩雄雉曰, 道之 六遠, 曷六能來, 曰道之遠, 何能來也. Lacharme, endeavouring to translate the 六, has,—*Viam longam esse auri, quid igitur memorant eum advenisse posse!* The

IX *P'ao'u yew koo-yeh*

貝軌。濟有有則深濟匏。匏有呂葉  
牡。雉盈鷺瀾揭。則有有呂葉  
鳴不雉濟濟  
求濡鳴盈。淺涉葉。

- 1 The gourd has [still] its bitter leaves,  
And the crossing at the ford is deep  
If deep, I will go through with my clothes on,  
If shallow, I will do so, holding them up
- 2 The ford is full to overflowing,  
There is the note of the female pheasant.  
The full ford will not wet the axle of my carriage,  
It is the pheasant calling for her mate.

君子 in st. 4 must be taken as addressed to the brother officers of the husband, who is described, though he is not named explicitly in the 3d and 4th lines. The 2d line is taken interrogatively. The last 2 lines are quoted by Confucius (Ana. IX. xxv), as illustrated in the character of Tsao-loo. Le Heng too (李閔祖 Gung dyn.) distinguishes the force of 枝 and 求 ingeniously — 枝 indicates hatred of men because of what they have; 求, shame, because of what we ourselves have not. 用一行或爲, to do.

The rhymes are—in st. 1 羽阻, cat. 8, t. 2 in 2, 音心, cat. 7 t. 1; in 3, 思來, cat. 1, t. 1; in 4 行 臧, cat. 10.

Ode 9 Allusive and narrative. AGAINST THE LICENTIOUS MANNERS OF WEI. According to the Little Preface, the piece was directed against duke Seuen, who was distinguished for his licentiousness and his wife also. Choo demurs to its having this particular reference, which, he or the imperial editors are inclined to admit. Duke Seuen was certainly a monster of wickedness. According to Tso-she (on p. 5 of the 16th year of duke Hwan), his first wife was a lady of his father's harem, called E K'ang (夷姜), by an incestuous connection with whom he had a son called K'eh-tze (急子), who became his heir-apparent. By and by he contracted a marriage for this son with a daughter of Tse, known as Seuen K'ang (宣姜);

but on her arrival in Wei, moved by her youth and beauty he took her himself, and by her he had two sons, — Show (壽) and Boh (朔). E K'ang hanged herself in vexation, and the duke was prevailed on, in course of time, by the intrigues of Seuen K'ang and Boh, to consent to the death of K'eh-tze, Show perishing in a noble, but fruitless, attempt to save his life. In the next year, the duke died, and was succeeded by Boh, when the court of Tse insisted on Ch'ao-poh (昭伯), another son of Seuen, marrying Seuen K'ang. From this connection sprang two sons, who both became marquises of Wei, and two daughters, who married the rulers of other States, see Tso-she on p. 7 of the 2d year of duke Min.

When such was the history of the court of Wei, we can well conceive that licentiousness prevailed widely through the State. The particular reference of the ode to duke Seuen must remain, however, an unsettled question. The explanation of the different st. 1 is, indeed, difficult and vexatious on any hypothesis about the ode that can be formed.

St. 1. The place is no doubt, the bottle gourd, called also 葫 or 壺, 藪. When the fruit has become thoroughly hard and ripe, the shell, emptied of its contents, can be used as a bladder. We often see one or more tied to boat children on the Chinese rivers, to keep them afloat, should they fall into the water till they can be picked up. The gourd in the text had still its leaves on it; the fruit was not yet hard enough to serve the purpose of a bladder in crossing a stream. 濟—渡處 a ford or ferry. So, both Maou and Choo. Le Kwang to take the character as the name of the river Tse. 涉 me n to wade, to cross the ford on foot.

印 人 人 招<sup>四</sup> 追 上 旭 離<sup>三</sup>  
 須 涉 涉 招 冰 如 日 離  
 我 否 否 舟 汗 歸 始 鳴  
 友 否 否 子 汗 妻 日 鴈

- 3 The wild goose, with its harmonious notes,  
 At sunrise, with the earliest dawn,  
 By the gentleman, who wishes to bring home his bride,  
 [Is presented] before the ice is melted
- 4 The boatman keeps beckoning,  
 And others cross with him, but I do not  
 Others cross with him, but I do not,  
 I am waiting for my friend

In st 4, however, we must take it differently 鴈 means to go through the water, without taking one's clothes off, while 揭 (*l'e*) denotes to go through, holding the clothes up. The Urh-ya says that when the water only comes up to the knees, we may *l'e* it, when it rises above the knees, we can wade it (涉), but when it rises above the waist, we must *le* it. The 3d and 4th lines are quoted in the Ana XIV xiii to illustrate, apparently, the propriety of acting according to circumstances, and so Maou and Choo try to explain them here. Yen Ts'an, however, seems to me to take them more naturally. The first two lines are intended to show the error of licentious connections. The ford should not be attempted, when there are not the proper appliances for crossing it. The last two lines show the recklessness of the parties against whom the piece is directed. They are determined to cross in one way or another.

St 2 瀾 denotes 'the full or swollen appearance of the water' 有 is used as in 有仲, in VI 2. It gives a vivid or descriptive force to the character that follows it,—as in the reduplication of adjectives which is so common. 有鴈 in the same way denotes the note of the female pheasant. 軌 is here the axle of the carriage, not as Choo says, the rut or trace of the wheel. The character should be 輓. Both Maou and Choo take 牡 as 'a male quadruped,' saying that the male and female of birds are expressed by 雄 and 雌, while for quadrupeds we have 牡 and 牝, but this distinction is not always observed. We have in the She itself 雄狐 for 'a male fox,' and in the Shoo, 牝鷄 for 'a female fowl.'

To suppose that the female pheasant is here calling to her a male quadruped is too extravagant.—The explanation of the stanza is substantially the same as that of the preceding.

St. 3 This stanza is of a different character, and indicates the deliberate formal way in which marriages ought to be contracted,—in contrast with the haste and indecencies of the parties in the poet's mind. When the bridegroom wanted to have the day fixed for him to meet his bride and conduct her to his house, he sent a live wild goose, at early dawn, to her family. Why that bird was employed, and why that early hour was selected for the ceremony, are points on which we need not here enter. This was done, it is said, 'before the ice was melted' implying that the concluding ceremony would take place later. The meaning is that no forms should be omitted, and no haste shown in such an important thing as marriage.

According to this view, the stanza is parenthetical and explanatory. 離離 denotes 'the harmony of the goose's notes,' which may be doubted. 鴈, from the pictures of it, should be the Bean goose, *Anser segetum*. 旭 is 'the appearance of sunrise' 如 = 'if,' almost = our 'when' 歸妻 = 'to bring his wife home' (使之來歸於已) 追, —as in II 1A.

St 4 招 is 'to beckon,' 'to call with the hand.' The repetition of it vividly represents the calling. 舟了, 'boat-son,' = the master of the ferry boat. 涉 is here to cross the ferry in the boat, and not to wade through it on foot. Yen Ts'an keeps here, indeed, the latter meaning of the term, which is the only one given in the dict, but to do so, he is obliged to construe the first line, —'I keep beckoning to the boatman,' in which it is impossible to agree with him. 印

## 谷風

習習谷風。以陰  
以雨。匪勉同心。  
不官有怒。采封  
采菲。無以下體。  
德音莫違。及爾  
同死。行道遲遲。  
中心有違。不遠伊邇。  
薄送我畿。誰謂

- 1 Gently blows the east wind,  
With cloudy skies and with rain  
[Husband and wife] should strive to be of the same mind,  
And not let angry feelings arise.  
When we gather the mustard plant and earth melons,  
We do not reject them because of their roots  
While I do nothing contrary to my good name,  
I should live with you till our death
- 2 I go along the road slowly, slowly,  
In my inmost heart reluctant.  
Not far, only a little way,  
Did he accompany me to the threshold

一我 I. The meaning of the stanza is, that people should wait for a p per match, and not hurry on to form licentious connections.

The rhymes are—in st. 1 葉 涉 cat. 8, t. 3; 厲 揭 cat. 15, t. 3; in 3 盈 鳴 cat.

11 軌 (prop. 軌 cat. 7), 牡 cat. 3, t. 3 in 3, 雁 旦 津 cat. 14; in 4, 子 否 否. cat. 1 t. 3.

Ode 10. Metaphorical, allusive, and narrative. THE PLAINT OF A WIFE REJECTED AND SUPPLANTED BY ANOTHER. Thus much we learn from the ode itself. There can be no doubt that the manners of the court of Wei injuriously affected the households of the State; but this does not appear in the piece, though Maou seems to say that it does.

St. 1. Maou and Choo take 習習 as describing the gentle breath of the wind. 谷風 is taken by them, after the Urh-ya, as meaning the east wind. This brings clouds and rain, and all genial influences. Ying tai explains 谷 as if it were 穀 living. We may take these

two lines either as metaphorical or allusive, referring to what the harmony and happiness of the family should be. Yen Ts'an explains them very differently as referring to the angry demonstrations of the husband, like gusts of wind coming constantly (習習—連續不斷), from great valleys, and bringing with them gloom and rain. Who shall decide on the comparative merits of the two views thus conflicting?

匪勉—勉勉 to exert one's self. Maou gives 匪 with 人 at the side, which is also found in the same sense. 葑 and 菲 are, probably two species of Brassica; Williams calls 葑 vegetables resembling mustard. Maou says it is the 葑 (須) and Choo the 葑 (葑); others make it the 葑 (葑) and others again the 芥 (芥), or mustard plant. These are but different names for varieties of the same plant. In the Japanese plates, the figure of the 葑 is that of a sorrel or dock, — *runcus percaricoides*; and the author says he does



我後。躬不閱。追恤。母發我筍。我梁。以。母逝。我屑。新。忤。不。我。湜。其。汙。宴。爾。湜。湜。以。渭。濁。弟。如。兄。如。弟。齊。宴。爾。新。昏。茶。苦。其。甘。如。

Who says that the sowthistle is bitter?  
It is as sweet as the shepherd's purse  
You feast with your new wife,  
[Loving] as brothers.

- 3 The muddiness of the King appears from the Wei,  
But its bottom may be seen about the islets  
You feast with your new wife,  
And think me not worth being with  
Do not approach my dam,  
Do not move my basket.  
My person is rejected;  
What avails it to care for what may come after?

not know the *fei*. After the Urh-ya, Maou calls *fei* the *wuh* (蒬) 'a sort of turnip, the flower of which is purple' The root is red. It is, no doubt, a kind of radish, but Kwoli Poh calls it 'the earth melon (瓜)', and so I have translated it. The leaves, stalk, and root of the *fung* and *fei* are all edible, and if sometimes the root or lower part—卜體—be bad, yet the whole plant is not on that account thrown away. From this the wife argues that though her beauty might in some degree have decayed, she should not on that account have been cast off. 德音 is explained by Choo by 美譽, 'admirable praise,' = good character or name. K'ang-shung and Yen Ts'an, however, take the phrase here as in IV 3, 'Husband and wife should speak kindly to each other.' Choo's view suits the connection best.

St 2 The first 4 lines describe the cold manner in which the wife was sent away, and her reluctance to go. The 2d line says that while her feet went slowly on the way, her heart was all the while rebelling, and wished to turn back. 伊—惟, almost—'only'. Both Maou and Choo explain 畿 by 門內, 'the inside of the door'. The word is used in the sense of 限, a limit or boundary, which, from the 3d line, we infer would here be the threshold.

The last 4 lines describe the bitterness of the wife's feelings at seeing herself supplanted. Medhurst is probably correct in calling the *t'oo* the sowthistle. I was inclined, from the descriptions of it, to call it a sort of lettuce. 'Its leaf exudes a white juice, which is bitter. Its flowers are like those of an aster. It is edible but bitter.' The pictures of the *tse* are those of the shepherd's purse. They say that the seeds of it are sweet. 昏 is used for a marriage, because it was in 'the dark,' at night, that the wife was brought home. Here it = 妻, 'wife'.

St 3 The King and the Wei,—see the Shoo, on III Pt 1 73, Pt 11 12. 湜湜—'clear-looking'. The Shwuh-wān defines the term as 'clear water, where the bottom can be seen'. 'The waters of the King,' says Choo, 'are muddy, and those of the Wei are clear, and the muddiness of the King appears more clearly after its junction with the Wei, yet where its channel is interrupted by islets, and the stream flows more gently, it is not so muddy but that the bottom may be seen. So, with the rejected and the new wife. The former was thrown into the shade by the latter. Yet if the husband would only think, he might know that she still had her good qualities.' Yen Ts'an here again construes differently. With him the new wife is the King, well known for its muddiness, representing her, the clear Wei, to be muddy,—a misrepresentation which inspection or reflection would readily refute. In 1 4 不屑, 'you

阻我德。貴用。以我爲讐。旣反。不我能愔。反。救之。民有喪。匍匐。凡。之。勉求之。何有。何亡。淺矣。泳之游。之。就其深矣。方。就其深矣。方。

- 4 Where the water was deep,  
I crossed it by a raft or a boat  
Where it was shallow,  
I dived or swam across it.  
Whether we had plenty or not,  
I exerted myself to be getting  
When among others there was a death,  
I crawled on my knees to help them

- 5 You cannot cherish me,  
And you even count me as an enemy  
You disclaim my virtues,—  
A pedlar's wares which do not sell.

do not think it right to demean yourself to. See by help of the index the use of 不屑 in Mencius. Both by Mao and Choo, 屑 is correctly explained by 潔 pure but Choo is wrong when he construes 不我屑—not with me to be pure; such is not the usage of 不屑. We must, then, look out for a substantive meaning to the concluding 以. K'ang-shing explains it by 用 to employ which is allowable. It is better however to take it, with Choo, as—與 with, to associate with. Though he errs with the 不屑 his expansion of the whole line is not far wrong:—不以我爲潔而與之 Chao K'ao on Mencius, II. Pt. 11X quotes the line as 不我屑已; but we cannot argue from that. 梁 is a stone dam in the stream, with open spaces, through which the fish might pass, or where they might be taken by means of baskets (笱). 逝—to go to, 'to approach. The wife is suddenly excited to address her enemy and order her away from her place and

her property; but she as suddenly checks her self. Her person rejected, she could hereafter have no interest in anything that had belonged to her 閱 is explained by 容, to bear borne, with; 遑 leisure, is, as often, taken interrogatively:—what leisure have I to— or of what use will it be to.—我後—我已去之後, what will happen after I am gone.

St. 4 The wife here sets forth how diligent and thoughtful she had been in her domestic affairs, ever consulting for the prosperity of her husband.

方 and 泳—see on I. IX. 1. 之 after these characters, and also 舟 and 游—as in 韻之. 顏之 in III. 2. 何有何亡—不論貧富 without regard to our being rich or poor. If they had plenty says K'ang-shing she sought that they might have more; if they wanted, she sought that they might have enough. And not in her own family only was she thus sedulous. She was ever ready to help in the need of her neighbours, thus consulting for her husband's popularity and comfort.

St. 5 The wife alls on her husband's hostile feeling to her in his prosperity in contrast with what had been her interest in his early struggles.

We may accept Ling-tah and Choo's explanation of 哺 by 養, to nourish. 阻—to hinder

來不有以御我毒。生鞠。不  
 既念潰我冬有既自及售。  
 昔既御宴有昔自  
 者詒窮爾苦。  
 伊我有新亦  
 余肄洸昏以  
 予既自

Formerly, I was afraid our means might be exhausted,  
 And I might come with you to destitution  
 Now, when your means are abundant,  
 You compare me to poison

- 6 My fine collection of vegetables  
 Is but a provision against the winter  
 Feasting with your new wife,  
 You think of me as a provision [only] against your poverty.  
 Cavalierly and angrily you treat me,  
 You give me only pain  
 You do not think of the former days,  
 And are only angry with me

or impede' Choo explains it here by 却, 'to reject' The idea is that of an impediment or obstruction between the wife's virtues and the husband's mind, so that he would give no recognition of them 賈 is read 賈, 'a shopman' 'a trader' 用 may be taken as 以 or 因, and the whole line is—'The trader therefore does not sell his wares'

In the last 4 lines, there is a difficulty with the two 育 in 15 and 既 育 既 育 in 17 Yen Ts'an thinks the former 育 refers to the business of child-bearing, after the marriage of the parties, when the wife was always fearing that the number of mouths would be more than they could feed, and the 7th line says that that business was all over,—the children were grown up and there was prosperity Few will be inclined to accept this exegesis, and I can make nothing out of Maou, who explains 育 by 長 We must be content to accept the construction of of Choo The 1st 育 is the struggle for a livelihood, and the 2nd is the means of that livelihood Then 既 育 既 育 expresses the idea that that livelihood has been abundantly secured. 鞠—窮, 'to be exhausted' 顛

覆 means 'to be overthrown,' here—to come to destitution Yen Ts'an and Ying-tai are both obliged to force upon the terms the meaning of 'did my utmost'

St 6 The wife repeats the plaint of last stanza, and concludes by deploring her husband's angry mood 蓄 is understood to be 'the collection,' of vegetables which the wife has made against (御—禦 or 當) the winter In the spring, when new vegetables were produced, she would not need it So she herself had been cherished by her husband only when he had need of her in his poverty The text has thus to be supplemented considerably in order to get a meaning out of it 有洸—'fierce-like' 有潰—'angry-like' 肄—'勞,' 'pain,' 'toil' Both Maou and Choo take 既 in the sense of 息 'to rest,' so that the 7th and 8th lines—'you do not think of the former days, when I came to rest' Much better is the exegesis of Wang Yin-che, which I have followed He explains 伊 by 惟 來 by 是, and 既 by 懷—'to be angry' This usage of 來 is not infrequent

XI *Shah Wei*

爲君胡式爲君胡式  
乎之不微乎之不微  
泥躬歸式申故歸式  
中胡微微露胡微微

式微

- 1 Reduced! Reduced!  
Why not return?  
If it were not for your sake, O prince,  
How should we be thus exposed to the dew?
- 2 Reduced! reduced!  
Why not return?  
If it were not for your person, O prince,  
How should we be here in the mire? —

XII *Maou k'ew*

日何伯叔節誕兮之旄旌  
也多兮今今之何葛斤斤

- 1 The dolichos on that high and sloping mound,—  
How wide apart are [now] its joints!  
O ye uncles,  
Why have ye delayed these many days?

The rhymes are—in st. 1, 風 心, cat. 7  
t. 1; 雨 怒 cat. 5, t. 2; 菲 體 死 cat.  
15, t. 2; in 2, 遲 違 讒 也, t. 1; 齊 弟  
也, t. 2; in 3, 汜 以 cat. 1, t. 2; 笱 後  
cat. 4, t. 2; in 4, 舟 游 求 救 cat. 5, t. 1;  
in 5, 檣 響 倍 cat. 3, t. 2; 鞠 覆 育  
毒 也, t. 2; in 6, 冬 窮 cat. 9; 潰 歸  
壑, cat. 15 t. 2.

Ode 11. Narrative. THE OFFICERS OF SOME  
STATE WHO WERE REFUGEES AND IN DISTRESS  
IN WEI, REQUEST THEIR RULER TO RELIEVE THEM  
WITH THEM. The Little Preface says that  
the prince addressed was the marquis of Le  
(穆侯), a State adjoining Wei, who had taken  
refuge from the Teli, in the time of duke Senen.  
His officers feel themselves in very reduced

circumstances, and advise their ruler to return  
with them.

In L. 1 式 is an initial particle. 微—衰  
to be decayed. The repetition shows the ex-  
tent of the decay. Comp. 悠哉悠哉 in  
L. I. 2. The parties had come refugees to Wei, and  
there perhaps they were alighted, and little cared  
for. The 微 in L. 2, —無 but for. It is  
diff. from 微—非 in L. 1. In L. 4, 中 露  
—露 中 like 泥 中 in the 2d st. Maou  
says Chung loo and Ne-chung were two towns  
of Wei that had been assigned to the refugees.  
Even the imperial editors allow that it is bet-  
ter to take the characters as I have done.

The rhymes are—in st. 1, 微 歸 cat. 15,  
t. 1; 故 露 cat. 5, t. 1; in 2, 微 歸 躬  
中 cat. 9

三章 何其處也。必有  
 與也。何其久也。  
 必有以也。  
 三章 狐裘蒙戎。匪申  
 不東。叔兮伯兮。  
 靡所與同。  
 四章 瑣兮。流離  
 之。叔兮伯兮。  
 裋如充耳。

- 2 Why do they rest without stirring?  
 It must be they expect allies  
 Why do they prolong the time?  
 There must be a reason for their conduct
- 3 Our fox-furs are frayed and worn  
 Came our carriages not eastwards?  
 O ye uncles,  
 You do not sympathize with us
- 4 Fragments, and a remnant,  
 Children of dispersion [are we]!  
 O ye uncles,  
 Notwithstanding your full robes, your ears are stopped

Ode 12 Allusive and narrative COMPLAINT OF THE MINISTERS OF LE AGAINST THOSE OF WEI FOR NOT ASSISTING THEM The piece, acc to the 'Little Preface' is directed against the marquis of Wei, though only his officers are spoken of In this interpretation of it both the old school and the new agree We shall find, however, that Maou and Choo differ considerably in their explanations of many of the lines

St 1 In the *Urli-ya* 旄丘 is defined as 'a mound the front of which is high,' and the current definition now is—'a mound high in front, and low behind.' It is said that the very mound thus described is to be recognized in K'ae-chow (開州), dep Ta-ming, Chih le. The speakers in the ode refer to the length of the joints of the *koh*, to show how long they had been waiting in vain in Wei We need not, like Maou, seek in the intertwining of the creepers the chosé alliance which should subsist between the different States 誕=闊, 'wide

apart' 節 is 'the joints' of the creeping plant By 叔伯 'uncles,' we are to understand the ministers of Wei, thus honourably designated by those of Le The complaint against them is in reality intended for their ruler 何多日也=何其久而不見救乎, 'How is it that we are left unhelped so long?'

St 2 The officers of Wei are spoken of, if not directly addressed, and the speakers seem to be trying to account for their dilatoriness, in itself so strange and unworthy 處=安處, 'to dwell quietly,' i.e., to make no movement in favour of Le 與=與國, 'cooperating States,' i.e., allies who would act with them. 以, = 'a reason,' something by which their conduct was regulated Maou says that 與 denotes 'benevolence and righteousness' and 以, 'serviceable kindness (功德),'—which is surely wide of the mark Attempting to show the application of these interpretations, K'ang-shung takes the stanza as addressed to the marquis of Le—'Why do you stay here? You must be [vainly] thinking that Wei has benevolence and righteousness,' &c

St 3 The speakers advance here to a charge against the officers of Wei of a want of sympathy with their distress They had long been waiting,—so long that their fox-furs, were worn out 蒙戎 denotes 'the appearance of disorder,' i.e., says Choo, 'of being worn out' Le was on the west of Wei, and they had come east in their carriages, imploring help 靡所與同= 'have nothing (no feeling) in common with us' The old interpreters consider all the stanza as

XIII *Keen he*

<sup>二</sup>執有公頃仕日方簡<sup>二</sup>  
<sup>一</sup>丁響力庭人前之將兮簡兮  
 執如如虎舞俛俛處中舞兮  
 簡兮

- 1 Easy and indifferent! easy and indifferent!  
I am ready to perform in all dances,  
Then when the sun is in the meridian,  
There in that conspicuous place.
- 2 With my large figure,  
I dance in the ducal courtyard.  
I am strong [also] as a tiger  
The reins are in my grasp like ribbons.

spoken of the officers of Wei, whose disordered dresses were an emblem of their disordered minds and who had carriages in which they might have come eastwards to the help of Le but they were not so inclined. That Le was on the west of Wei is a sufficient refutation of this view.

St. 4. The last two lines describe the piteous condition of the officers of Le. 瑣—細 any thing small, a flag 尾 the tail, —末 the end, or last, of anything. 流離之子—children carried by a war and dispersed. Again Maou takes these lines of the officers of Wei. 瑣尾 is with him the app. of being good-looking when young. Then 流離 is the name of a bird, a kind of owl (梟), which is beautiful when young and ugly when old. So had Wei falsified its grounds. Wang Tsou spends pages in vindicating this absurd explanation. 衰 is defined by Choo 多笑貌 the app. of many smiles. K'ang shing seems to justify this definition, taking 如充耳—like a deaf man. Such a person, he says, not hearing what you say generally answers with a smile. This account of the term, however cannot be sustained, and the dict does not corroborate it. We must take 衰 (jew) and 如 together (see Wang Yin-che on 如), as meaning the app. of being in full dress. 充—to fill up, meaning to stop.

The rhymes are—in st. 1, 葛 (prop cat. 15), 節日 cat. 1, t. 3; in 2, 處與, cat. 5,

t. 2 久, 以, cat. 1 t. 2; in 3, 戎東 同 cat. 9 in 4, 子耳 cat. 1, t. 2.

ODE 13. NARRATIVE and allusive. HALF IN SOORE, HALF IN SORROW AN OFFICER OF WEI TELLS OF THE MEAN SERVICE IN WHICH HE WAS EMPLOYED. The Little Preface says the piece censures Wei for not giving offices equal to their merit to its men of worth, but employing them as dancers. This is a correct view of the scope of the piece; but in bringing out the meaning of the different stanzas of it Maou and Choo are wide apart. The imperial editors do not touch upon their different views, and only call attention to Maou's peculiar interpretations in a portion of the 2d stanza, intimating in this way their opinion that they may without loss be consigned to oblivion. I shall copy their example, and make little reference to the old school in the notes. I believe with Le Kwang, to that in this instance, only Choo has caught the spirit of the ode.

St. 1. 簡簡—簡易 giving the idea of taking things easily. 萬 is a general name for dancing or posture-m. 方 for such the d. neting of the Chinese was and is. There were the civil and the military d. 萬 being applied more especially to the latter when it and 舞 are contrasted. 方 in 1. 3 can hardly be translated. K'ang-shing says that 方將—方且 which Williams translates—'about to do,' just then. The phrase is in accordance with the idea of the st. 1st's indifference, which the last line gives. In 1. 3, 方 has the sense of 今 now Shih Le-lung (沈李龍 pres. dyn.) observes that

之。人。美。之。有。山<sup>四</sup>。公。赫。有。  
 人。兮。人。思。琴。有。言。如。下。  
 兮。四。彼。西。六。榛。錫。泥。求。  
 方。美。方。詎。隰。爵。赭。翟。

- 3 In my left hand I grasp a flute,  
 In my right I hold a pheasant's feather  
 I am red as if I were rouged,  
 The duke gives me a cup [of spirits].

- 4 The hazel grows on the hills,  
 And the liquorice in the marshes.  
 Of whom are my thoughts?  
 Of the fine men of the west .  
 O those fine men!  
 Those men of the west!

the 3d and 4th lines are to be taken together, as indicating that the speaker would dance in a conspicuous place, and not as describing the former the time and the latter the place of his performance 前十處 is, lit, 'the' high place in front'

St 2 碩=人, 'large' There is no idea of 'virtue' in it, as Maou says 俟俟='stout-like.' 公庭,—the open court of the duke or marquis Here, and often elsewhere, we might render 公 by palace,—as in Ana X 4 The speaker, in this stanza, is merely describing his various qualities which might have attracted the attention of the marquis of Wei, and made him aware of his abilities The old school got great mysteries out of the last two lines, that the neglected officers of Wei had great military vigour and great civil capacity This civil capacity is indicated, they thought, in the warp and woof of the ribbons to which the reins are compared!

St 3 簫, acc. to Williams, is 'a reed or pipe with 3 or more holes, resembling a flageolet' It is more like a flute 翟=雉羽, 'a pheasant's feather' The flute and the feather were carried in the hand in the civil dances (文舞) 赭 is the name of red ochre Here, however, Choo defines it as simply=赤色 'a red colour' The speaker's countenance was red and flushed as if rouged with some red pig-

ment,—with the spirits given him by the marquis, says Le Kwang-te Rather, we may say, with his exercise in dancing, which the marquis rewarded with a cup 澤—'to moisten,' 'to be moistened'

St 4 The 榛 is described as a small tree, like the chestnut Lacharme, however, translates the term by *corylus arbor* It may, however, be a small variety of the *castanaceae* The 苔, acc. to the *Pun-ts'au*, which is followed by Choo, is the 日草 'sweet grass,' or liquorice Maou calls it 大苦, 'the great bitter,' which Seu Ting thinks may, notwithstanding the dissonance, be another name for the same plant The hazel and the liquorice were to be found in the places proper to them, but it was not so with the speaker

The last 4 lines show us the true character of all that precedes The dancer might speak jestingly of his position, but he felt the degradation of it He passes in thought from Wei to the early seat of the House of Chow, and from the incapable ruler who neglected him to the chiefs of that western region, who sought out merit, appreciated and rewarded it

The rhymes are in st 1, 舞, 處, cat 5, t 2 in 2, 俟, 舞, 虎, 組, ib in 3, 簫, 翟, 爵, cat 2 in 4 榛, 苔, 人, 人, 人, cat 12, t 1

XIV *Ts'eu'en shuwei*

## 泉水

姊。我遠。出諸靡。淇。彼。泉。水。  
 諸姑。兄弟。宿。姬。日。有。泉。水。  
 遂及伯。父。弟。飲。聊。不。懷。小。流。  
 伯。問。有。行。餞。之。謀。彼。衛。

- 1 How the water bubbles up from that spring,  
 And flows away to the K'e!  
 My heart is in Wei  
 There is not a day I do not think of it.  
 Admirable are those, my cousins,  
 I will take counsel with them
- 2 When I came forth, I lodged in Tse,  
 And we drank the cup of convoy at Ne.  
 When a young lady goes [to be married],  
 She leaves her parents and brothers,  
 [But] I would ask for my aunts,  
 And then for my elder sister

Ode 14. Allusive and narrative. A DAUGHTER OF THE HOUSE OF WEI MARRIED IN ANOTHER STATE, EXPRESSES HER LONGING TO REVISIT WEI. The little Preface does not say who this princess was, nor into what State she married; but it assumes that her parents were dead. It would have been allowable for her, according to the custom at least which prevailed in the Ch'un Tseu period, to visit them at stated times, so long as they were alive.

St. 1. 悲 (al. 必 with 水 示 和 目 at the side) denotes the app. of water issuing from a spring. 泉水 is taken by K'ang shing and Choo as the name of a stream,—the Hundred springs (百泉) of the pres. day. But it is better to take the characters as in the trans. dim. Those waters, wheresoever they rose, flowed into the K'e, and so traversed Wei. The speaker, debarr'd from Wei, could have wished that her lot had been there. I can make out no reasonable allusion to her condition in the fact of one river of Wei running into another. The K'e was a famous river of Wei, rising at the hill of Ta hao (大號), and flowing eastwards from the pres. dia. of Lin (林), dep. Chang-tih.

The Shwuh-wen says it fell into the Ho, but it now runs a diff't. course to the sea. 有懷, — I have my cherishings, i.e., my affections. 發 = good-like and may be used with reference to the body or mind. 諸姬 — all the Ke. The lady herself was a Ke, for that was the surname of the House of Wei. By all the Ke she means her cousins, and the other ladies from States of the same surname, who had accompanied her to the harem. 聊 is explained by Maou by 願 to wish. Its meaning is not so substantive. K'ang-shing calls it 月路之辭 a particle lightly indicating a purpose. The lady will consult with her cousins on the subject of her wish to revisit Wei.

St. 2. K'ang-shing says that Tse and Ne were places in the State where the lady was married. Rather we may think, with Choo, that they were in Wei, not far from its capital city and that the speaker is referring to her departure from her native State. People going on a journey offered a sacrifice to the spirit of the way and when that was concluded, the friends who had recent



以爲我憂。悠。駕。出。遊。與。酒。我。心。悠。之。水。歎。思。須。我。思。肥。泉。茲。不。瑕。有。害。邁。端。臻。丁。衛。載。轅。轅。中。載。脂。飲。出。宿。丁。丁。飲。

- 3 I will go forth and lodge in Kan,  
And we will drink the cup of convoy at Yen  
I will grease the axle and fix the pin,  
And the returning chariot will proceed  
Quickly shall we arrive in Wei,  
But would not this be wrong?

- 4 I think of the Fei-ts'ueu,  
I am ever sighing about it  
I think of Seu and Ts'aou,  
Long, long, my heart dwells with them  
Let me drive forth and travel there,  
To dissipate my sorrow

ed them so far, drank with them, and feasted them close by This was called 飲餞行

=出嫁, 'to go or come forth to be married'

There is a difficulty with the 4th line, and to see its connection with the whole piece, we must supplement it by the assumption which I have noticed above, that the speaker's parents were dead. Thus Choo explains, and adds — 'When I came here to be married, I left my parents and brothers, how much more can this be said, now that my parents are dead? Can I in this case return to Wei again?' He then takes the last two lines as equivalent to the last two of the prec stanza. The aunts and the elder sister here are the same, he says, as the cousins there. It is impossible to agree with him in this. From Tso-she's narrative on p 6 of the 2d year of duke Wān, we see that he understood 姑 and

姊 as really meaning 'aunts and sisters' We cannot suppose that any of these had accompanied the lady to the harem. As the imperial editors say, Choo can adduce no usage of terms in support of his view. We must then take 問 not in the sense of 'asking and consulting

with,' but of 問安, 'asking about their welfare.' The lady allows that she cannot see her parents and brothers, but there are aunts remaining and her sister. May she not go to Wei and see them?

St 3 The lady supposes now that she can accomplish her purpose, and is on the way to Wei,

her departure to it escorted as that from it had been. Kan and Yen are two places outside the capital of the State where she was married.

轅 is the iron ends of the axle, that enter the nave of the wheels. If we suppose that only one act is described in the 3d line, the lady says that she will grease the ends of the axle. If there are two acts in it, as the repetition of the particle 載 suggests, the meaning must be that which I

have given 還中, —K'ang-shung and Choo supposes that the carriage is called 'returning' because the lady purposed to go back to Wei in the same carriage that she had come from it in.

This does not seem to be necessary. 邁=行, 'to go,' 'to proceed' 端=疾, 'rapidly' 臻=至, 'to come to' The last line has greatly

vexed the critics. Maou took 瑕 in the sense of

遠 'to be far from,' as if the meaning were— 'For me thus to go back to Wei will not be anything so injurious as going far from what is right' Ying-tai also adduces Wang Suh in support of this view, but it is too strained. Choo

takes 瑕 as=何, 'how,' and makes the moral value of the whole ode then turn on the line, The lady has in fancy arrived in Wei, but she suddenly arrests her thoughts and says to herself, — 'But would not this be injurious to—contrary to—right and reason?' And so she will not think seriously any more of going back to

XV Pih mun

北門

我自北門憂  
心殷殷終窶  
目貧莫知我  
艱已焉哉人  
實爲之謂之  
何哉  
十事適我政  
事坤益我  
我入自外宰

- 1 I go out at the north gate,  
With my heart full of sorrow  
Straitened am I and poor  
And no one takes knowledge of my distress  
So it is!  
Heaven has done it, —  
What then shall I say?
- 2 The king's business comes on me  
And the affairs of our government in increasing measure  
When I come home from abroad,

Wel. K'ang-shing took 瑕 in its ordinary sense of a flaw, a fault; and through his explanation of the line (taking 何一何) is other wise inadmissible, he probably suggested to Yen Ts'an a view of it, according to which we should translate,

It would not be wrong with any harm in it. The difficulty however with this is that we cannot so translate the same words elsewhere as in XIX.2, where we are forced to take 不瑕 as 一何不 a question, expressing a doubt in the mind. So Wang Yin-ch'ie on the term 遐

84.4 In this the lady repeats her longing desire to revisit Wei, and we cannot say from it positively whether her desire was gratified or not. The *Pih-mun* was a river of Wei, which she had crossed, probably on her departure from it. Many identify it with what is now called the Water of a hundred streams. The account of it given by Maou, from the Uth va, is all but unintelligible; and does not affect our understanding of the ode 茲一此 — this is what I am overlooking for See and

*Ts'ao* were two clitics of Wei which the lady had passed on her leaving Ts'ao — see on VI.1 駕 — to yoke to put the horses to the carriage 覆 — lit. to overturn, as a vessel, and so empty it of its contents — to remove to dilapidate

The rhymes are — in st. 1 非思姬 蘇  
cat. 1 LI: in 2 凍驪弟姊 cat. 15, LI:  
in 3 干言 cat. 14; 發邁衛害 cat. 15,  
L.: in 4 泉歟 cat. 11; 濟悠游憂  
cat. 2, 1

Ode 15. Metaphorical and narrative. An officer of Wei laments forth his hard lot and his exile under it in terms known to Heaven. The object of the piece acc. to Maou, is to expose the government of Wei, which neglected men of such worth.

84.1 The south is the region of brightness, and the north of darkness; and so the officer here represents himself as passing from light to darkness. Ho, Maou and Chou. If we suppose with Yen T'ian and others, that the speaker had quitted the capital by the north gate on

人交徧謫我。已。  
 焉哉。天實爲之。  
 謂之何哉。  
 王事敦我。政事  
 埤遺我。我人  
 自外。空人交徧  
 摧我。已。焉哉。  
 實爲之。謂之何  
 哉。

The members of my family all emulously reproach me  
 So it is!  
 Heaven has done it,  
 What then shall I say?

- 3 The king's business is thrown on me,  
 And the affairs of our government are left to me more and more  
 When I come home from abroad,  
 The members of my family all emulously thrust at me  
 So it is!  
 Heaven has done it,  
 What then shall I say?

some public service, then the ode is all narrative  
 殷殷=憂, 'sorrowful', it denotes 'the  
 app of grief' 終,—see on V 1 This line  
 should be decisive as to the meaning of 終 in  
 the *Shu* when followed by 日 婁 and 貧  
 are of cognate signification The critics try to  
 distinguish between them here, and say that  
 the former denotes 'the want of money to make  
 presents,' and the latter, 'the want of it to sup-  
 ply one's own wants' In 14 the ruler of Wei  
 may be specially intended, but the terms are  
 quite general. 已焉哉=既然哉, 'it  
 is so!' or 'since it is so' The 'Complete Digest'  
 says, 'Take care and not make Heaven here  
 equivalent to Fate,' but it does not say what  
 the word really indicates The idea is our  
 'Providence' 謂 in 17=如, as often

St 2 王事, = 王所命之事,  
 'affairs ordered by the king,'—committed by  
 him to Wei for execution 政事 refers to  
 the affairs of the government of Wei We must  
 suppose, however, that they are not great affairs  
 which are intended, but vexatious and trivial

matters The speaker would not have been in  
 such poverty if he had been high in office 適  
 = 至, 'to go or come to' both by Choo  
 and Wang Yin-che, is explained by 皆, 'all'  
 Wang T'aou prefers the meaning of 乃, 'are,'  
 which also has 埤=厚 or 增, as in the  
 translation 空人=家人, 'the members  
 of the family' 交,—as in Mencius I Pt i I 4  
 謫=責, 'to reproach'

St 3 Choo follows K'ang-shing in reading  
 敦 *tuy*, and explaining it by 投擲,—as in  
 the translation Maou's 敦 (*tun*), = 厚, is not  
 so appropriate 遺, 'to be left to,' = 加, 'to  
 be laid upon' 摧, both by Maou and Choo is  
 explained by 汨, 'to repress' The word means  
 'to press upon,' 'to throw down,' 'to push'

The rhymes are—in st 1, 門, 殷\*, 貧\*,  
 艱\*, cat 13, in 2, 適, 益, 謫, cat 15, t 3,  
 in 3, 敦 (prop cat 13), 遺, 摧, cat 15, t 1  
 in all the stt, 哉之哉, cat 1, t 1

XVI *Pih fung*

莫其邪。攜其手。比風其涼。雨雪  
 莫其邪。攜其手。比風其涼。雨雪  
 莫其邪。攜其手。比風其涼。雨雪  
 莫其邪。攜其手。比風其涼。雨雪

比風

- 1 Cold blows the north wind,  
Thick falls the snow  
Ye who love and regard me,  
Let us join hands and go together  
Is it a time for delay?  
The urgency is extreme!
- 2 The north wind whistles,  
The snow falls and drifts about.  
Ye who love and regard me,  
Let us join hands, and go away for ever  
Is it a time for delay?  
The urgency is extreme!

Ode. 16. Metaphorical. SOME ONE OF WEI  
 PERSUADES HIS FRIENDS TO LEAVE THE COUNTRY  
 WITH HIM AT ONCE, IN CONSEQUENCE OF THE PRE-  
 VAILING OPPRESSION AND MISERY. 其 霧  
 is the app. of much snow. The first two lines  
 in all the st. are a metaphorical description  
 of the miserable condition of the State. Choo  
 explains 惠 by 愛 to love. K'ang-shing  
 makes it 'ye who are of a loving nature. Yen  
 Ta'an well explains the line by 以恩惠相  
 與者 ye who have kindly intercourse with  
 me. We might translate the whole by O friends,  
 攜 is to lead by the hand; 攜手 here, to  
 take one another by the hand. The 5th line is  
 the difficulty of the ode. The 其 is both  
 graphic and literal, which decides against  
 the explanation of K'ang-shing: 'The forbear-  
 ing and good all think things have come to a  
 limit and that they should leave. We also  
 ought to go. The Urh-ya quotes the line as

其 虛其徐 and so 邪 is here read. How  
 it comes to have that pronunciation and mean-  
 ing—slow leisurely—is a point on which pages  
 are written. But 邪 being taken in this sense,  
 we are led to give a cognate one to 虛 and  
 Choo, after one of the Ch'ing, exp. it by  
 寬貌 forbearing like I have no doubt the  
 translation gives the idea of the line fully.  
 The line has *salus moris datur locus*. 既—  
 已 in last ode. 亟—急 exp. using extreme  
 urgency 只且 (two) go together particles  
 untranslatable

8-2. 比—see I.II.1. It here represents the  
 rapid whistling of the wind, which is the reason,  
 probably that it is made to rhyme with 邪 and  
 歸 邪 denotes 'the app. of the falling snow  
 scattered about. Choo takes 歸 here in the  
 sense of 大歸 going away for good.

只 既 其 其 同 攜 好 患 匪  
 紅 敬 邪 虛 中 手 我 而 烏

- 3 Nothing red is seen but foxes,  
 Nothing black but crows  
 Ye who love and regard me,  
 Let us join hands, and go together in our carriages  
 Is it a time for delay?  
 The urgency is extreme!

XVII *Tsing neu*

蹢 首 見 而 隅 於 俟 其 靜 靜  
 踟 搔 不 變 城 我 姝 女 女

- 1 How lovely is the retiring girl!  
 She was to await me at a corner of the wall  
 Loving and not seeing her,  
 I scratch my head, and am in perplexity

St 3 Foxes and crows were both creatures of evil omen. Every thing about Wei was of evil auspice 莫赤非狐=無有赤而  
 非狐, 'there is nothing red which is not a fox'

The rhymes are—in st 1, 涼, 雱, 行\*, cat  
 10 in 2, 階, 罪, 歸, cat 15, t 1 in 3, 狐,  
 烏, 申,\*, cat 5, t 1 in all the stanzas, 邪\*,  
 目\*, 16

Ode 17 Narrative A GENTLEMAN DEPICTES HIS DISAPPOINTMENT IN NOT MEETING A LADY ACCORDING TO ENGAGEMENT, AND CELEBRATES HER GIFTS AND BEAUTY. This is the first of many odes, more or less of a similar character in the interpretation of which the new and old schools greatly differ. Acc to Maou, it describes the virtues of a correct and modest lady, who would make a good mate for a prince, acc to Choo, it refers to a licentious connection between two young persons. The account of it in the 'little Preface' may be made to agree with either interpretation. All that is there said is that 'the piece is directed against the age. The marquis of Wei had no principle, and the marchioness no virtue'. On Choo's view we have only to say, 'Like rulers, like people'. On Maou's that we have a description of what the marchioness should have been.

The imperial editors give both views in their notes, inclining themselves to maintain that of Maou. It will be seen from the notes below that

I do not agree with them. It is allowed on all hands that Choo's interpretations are the most natural deductions from the words of the odes, but it is alleged that he is superficial, and that the deeper we dig, the more do we find to support the older views. Here and elsewhere I have tried to follow Maou and his advocates in all their researches, but it is often impossible to assent to their conclusions without the entire surrender of one's own judgment.

St 1 靜 means 'still,' 'quiet,' 'retiring.' The idea which it conveys is of one who is modest and correct, and this is held to be inconsistent with Choo's view. Still, the speaker would not be likely to give a bad character to the lady, who was bestowing her favours on him. Ts'ao Shy-chung (曹粹中, Sung dyn) distinguishes between 靜女 and 游女, or 'the rambling girls' of 1 IX. The latter were girls of the common people, whose circumstances did not allow them to keep themselves immured in the harem, whereas the former were daughters of officers' families, who could and did keep themselves so retired. On this view 靜 in the text need not

say anything of the character of the lady. 姝 = 美色, 'beautiful'. 城隅, 'a corner of the city wall'. 踟蹰, denotes the 'app of a man stopping as he walks,' and hence is used to signify 'irresolute,' 'perplexed'.—Morrison quotes the stanza under 姝, and remarks on

貽。美。匪。洵。自<sup>三</sup>說。彤。貽。靜<sup>三</sup>  
 美。女。美。牧。憚。管。我。女  
 人。之。目。歸。女。有。彤。具  
 之。爲。異。美。煒。管。變。

- 2 How handsome is the retiring girl!  
 She presented to me a red tube  
 Bright is the red tube,—  
 I delight in the beauty of the girl.
- 3 From the pasture lands she gave me a shoot of the white grass,  
 Truly elegant and rare  
 It is not you, O grass, that are elegant,—  
 You are the gift of an elegant girl.

the last line.—It is curious to mark the similarity which exists among men of every clime and every age. Maou, when vexed and embarrassed, scratches his head with his hand in China as in Europe both in ancient and modern times.

Let us see what Maou makes of the stanza. 靜 denotes correct and quiet. When a lady's virtue is correct and quiet and she acts according to law and rule, she is one to be pleased with. 姝 means beautiful; 俟 means to wait. We have "a corner of the city wall" to express what was high and could not be passed over. This is all we have from Maou. Expanding and explaining his view Ying shah says, The meaning is, There is a correct and modest girl, who is beautiful and could be subservient and obedient to her husband, waiting till she is assured of its propriety before doing anything, guarding herself as by a city wall, which is high and cannot be passed over. Such is her virtue, and therefore I love her and wish she were the ruler's mate. Since I love her in my heart, and cannot see her I scratch my head, and look perplexed. I am persuaded the student who comes to read this with attention will pronounce it to be mere drivelling. The meaning which it is thus attempted to force on the 2d line is simply ridiculous.

St. 1. 姝—as in XIV. 1. 貽—to present to. 彤管 is a red reed or tube; but what article is denoted by it, we of course cannot tell. The bamboo tubes, with which pencils are now made, are called 筆管. There might

be many things of small tubes, painted or varnished red, among a young lady's possessions, one of which she might present to a friend or admirer. Maou makes the red reed to have been an instrument used by a literate class of ladies in the harem, who acted as secretaries to the mistress, and ruled the rules and duties for all the inmates; and then he says that the presenting the red reed is equivalent to acquainting the speaker with the exact obedience she paid to the ancient regulations of the harem! The mere statement of this view is its refutation. Choo says that 煒 means red like; but it is the brilliancy of the colour, and not the colour itself, which is intended. 說 (悅) and 憚 are 悅, wait in meaning, to be pleased with, to delight in. 女美—女之美 the beauty of the girl.

St. 2. 牧—牧地 pasture grounds. 歸—貽 to give, or to send to—as in Ana. XIII. 1. 1. 莠 means a plant just sprouting. It is accepted, here, that the plant was the 茅, or white grass of II. XII. 洵—verily, as often, an adverb, meaning truly. 女—汝 you, addressed to the grass. 匪—非. It is not, not simply—不, not, as frequently.

The rhymes are—in st. 1. 姝 隅 踞 cat. 4. t. 1; in 2. 變 管 cat. 14; 煒 美 cat. 15, t. 2; in 3. 異 貽 cat. 1. t. 1.

XVIII *Sm-t'ae*

得此感施。離之。魚網之設。鰾餘不殄。湍湍。燕婉之求。新臺有泚。新臺有泚。燕婉之求。

新臺

- 1 Fresh and bright is the New Tower,  
On the waters of the Ho, wide and deep  
A pleasant, genial mate she sought,  
[And has got this] vicious bloated mass!
- 2 Lofty is the New Tower,  
On the waters of the Ho, flowing still  
A pleasant, genial mate she sought,  
[And has got this] vicious bloated mass!
- 3 It was a fish net that was set,  
And a goose has fallen into it  
A pleasant, genial mate she sought,  
And she has got this hunchback

Ode 18 Narrative and allusive SATIRIZING THE MARRIAGE OF DUKE SEUEN AND SEUEN KEANG In the introduction to the notes on ode 9, it has been stated how duke Seuen took to himself the lady who had been contracted to marry his son Keih. It is only necessary to add here, that to accomplish his purpose, he caused a tower to be built on the Ho, where he received the lady on her way from Ts'e and forced her. The general opinion of scholars is that the tower was in the pres dis of Kwan-shing (觀城), dep Ts'au-chow, Shan-tung

St 1 泚=鮮明, 'fresh and bright' The Shwoli-wán quotes the line with 玼, which is, probably, the more correct reading 湍湍 denotes 'the full appearance of the stream' 燕婉 is explained by 安順, 'quiet and docile,' and is understood as descriptive of Keih-tsze, whom Seuen Keang should have married. Two meanings are given in the diet to 鰾餘 The first is, 'a coarse bamboo mat,' the 2d, 'an ugly disease,' which is said to prevent its subjects from stooping down Choo observes that if you roll up a bamboo mat, so as to

form a sort of grain-barrel, it presents the appearance of a man bloated and swollen, so that he cannot stoop down, and hence the characters were used as a designation of that disease. However we may account for the applications of the terms, they were so employed—so long ago. The disease must have been dropsy. We are not to suppose that duke Seuen did suffer from this, he is here spoken of as doing so, to indicate his loathsomeness Choo explains 鮮 by

少, 'few,' but I do not see how the word can here be construed with that meaning. I take it with K'ang-shing, as=善, 'good'

St 2 湍=高峻, 'lofty' 湍湍 denotes 'the app of a stream flowing quietly' Yen Ts'an accepts the account of it as the 'app of a muddy stream' Such should be its signification if the character be read mei, but the pronunciation here is meen, 殄 means 'to cut off,' 'to exterminate,'—a meaning which is inapplicable here. I must again agree with K'ang-shing, who thinks 殄 was an old form of 善, 'good'

XIX *Urh-ssze*

不願汎汎中願汎  
敢思思了心養養了  
有害了。逝。舟。養。景。舟。舟。

- 1 The two youths got into their boats,  
Whose shadows floated about [on the water]  
I think longingly of them,  
And my heart is tossed about in uncertainty
- 2 The two youths got into their boats,  
Which floated away [on the stream]  
I think longingly of them —  
Did they not come to harm?

St. 2. The *kung* is described as a large species of the *yu* (鰲) see on IX. 3 離一遇 to meet with; here— to come or fall into. 戚施 is the name for another ugly infirmity of an opposite nature to that denoted by *Herakles*. That *y* vents a man from bending down; this prevents him from standing up straight. It is what is now called 駝背 or hunch back. The 得此 shows how we should supplement the last line of the other stanzas.

The rhymes are—in st. 1, 汎 瀾. 鮮 (prop. cat. 14), cat. 15, 2. 3: in 2, 酒 滌 珍 cat. 15: in 3, 離. 施 cat. 17

Ode 19 Narrative. SUMMERS AS TO THE DEATH OF TWO SONS OF DUKE SEUEN See again the introductory note to ode 9. SEUEN K'ang and Soh, one of her sons, had long plotted to get rid of Keli-tze, the duke's son by E K'ang, to clear the way for Soh's succession to the State and at last the duke was prevailed on to send him on a mission to T'ei, having arranged beforehand that he should be waylaid by ruffians and murdered, soon after he landed on the northern bank of the Ho. Show SEUEN K'ang's other son, became aware of this design, and as there was a close, brotherly intimacy between him and Keli-tze, he told him of it, and exhorted him to make his escape to another State. Keli-tze being resolved to meet his fate

rather than run away the other made him drunk, took his boat, personated him, and was murdered by the ruffians—thus endeavouring by the sacrifice of himself to save his brother. When Keli-tze recovered from the effects of his intoxication, and found that Show was gone, he divined his object, and followed after him in another boat. It was too late. He approached the spot, crying out in language which must always recall to a western reader the words of Jesus,

*Ala, me! adieu quo faci; in me convertite ferrum.*

But Show was already murdered, and the ruffians, that they might make no mistake, put Keli-tze to death also.

The duke gave out that his sons had been killed by bandits, but the people had their suspicion and they are supposed to have captured them enigmatically in the two 子 — of this ode.

St. 1. The 二子 are Show and Keli-tze. 汎 see on I. 1. The repetition of the term sets the scene vividly before us, floating on the water. The idea of floating about, without direction, which 汎 is said to express, does not apply home to the 2d l. of the next at 景 is the old form of 影, a shadow. The 多 was first added by Koh Hung (葛洪) of the Tsin dynasty 願言—as in V 3, 4; but the 則 there makes us look more for a substantive



meaning in 願 In this and many other places  
願 一 appears to me to have no more meaning  
than 薄 句, 'every time,' 'whenever'  
食 食 is explained as 'the app of sorrow and  
perplexity' Choo says the characters are equiva-  
lent to 漾 漾 Others would read 忌 忌  
and 洋 洋

St 2 逝 = 往, 'to go,' 'to proceed to' 不  
瑕 有 占, —see on XIV 3 The 占 indeed  
in that case is said of wrong,—what is injurious to  
the right, in this 'of harm,'—what is injurious to  
the person No better meaning, however, can be  
drawn out of the line

The rhymes are—in st 1, 景 \* 養, cat 10  
in 2, 逝, 占, cat 15, t 3

CONCLUDING NOTE ON THE BOOK The odes  
of Wei have the 1st place in those which are

styled 'Lessons of Manners, Degenerate (變  
風)' Certainly they are of a different character  
from those of the two former Books, which  
contain the 'Lessons of Manners, Correct' The  
influence of king Wān and his queen, and of  
the dukes of Chow and Shaou, had left no very  
beneficial effects in Wei And yet, the horrible  
heentiousness and atrocious crimes which dis-  
graced the State of Wei were mainly the fruit  
of the polygamy which the founders of the Chow  
dynasty approved and exemplified

Lǎw Kín observes that as the odes of Wei  
occupy the first place in the 'Lessons, Degene-  
rate,' so that division of them which is assigned  
to P'ei takes precedence of the others, because  
no disorders of the social state, and no neglect  
of the principles of good government, greater  
than what appear in them, could be found

BOOK IV THE ODES OF YUNG

I *Peh chow*

只。只。他。之。實。髭。有。汎。<sup>反</sup> 鄘  
 不。母。死。維。彼。彼。彼。柏  
 諒。也。矢。我。兩。中。柏。舟  
 人。人。靡。儀。髦。河。舟。 之四

- 1 It floats about, that boat of cypress wood,  
 I here in the middle of the Ho  
 With his two tufts of hair falling over his forehead,  
 He was my mate,  
 And I swear that till death I will have no other  
 O mother, O Heaven,  
 Why will you not understand me?

TITLE OF THE BOOK.—鄘一之四  
 Yung; Book IV of Part I. There is little to be said here beyond what has been stated on the title of the last Book. The statistical account of the pres. dynasty says that the capital of Yung was in the north-east of the pres. dia. of Keih (汲), dep. Wei hway. Some writers refer it to the south-west of the dia. of Sin-hwang (新鄉), which would bring us to about the same spot.

Ode 1. *Allusive. PROTEST OF A WIDOW AGAINST BEING URGED TO MARRY AGAIN.* Acc. to the Little Preface, this ode was made by Kung Kiang, the widow of Kung peh, son of the marquis Ho (偃侯; B.C. 834-813). Kung peh dying an early death, her parents (who must have been the marquises of Te' and his wife or one of his wives) wanted to force her to a second marriage—again; which she here protests. Choo says this account rests on the sole authority of the Preface, but he is content to follow

it. It is not h e r without its difficulties. Acc. to Sze-ma Ts'ien, Kung peh was attacked at their father's grave by his younger brother Ho (和), and killed himself. Ho then took his place, and had a very long rule in Wei of 65 years (he is known as duke Woo;—武公), dying at the age of 93;—see the *Narratives of the States*, VI Pt. Lf. Duke Woo then must have been 40, when he came to the marquiseate, and Kung peh must have been older. If the reference in the ode be to him, the Preface is in correct, when it says that he died an early death.

In both att., III. 1, 2. See on III. 1. and xix. The mid Ho of the Ho, and the side of the Ho, are simply rhythmical variations. The *Ho* is probably to the speaker's widowhood, which left her like a boat floating about on the water. K'ang-shing Int'ap etc. it rather differently:—

A boat on the river is like a wife in her husband's family;—each is in the proper place.

人只。以矢特。質彼河舟。汎<sup>二</sup>  
 以。不也靡之維兩側。在彼  
 諒天憝。死我鬢。髧彼柏

- 2 It floats about, that boat of cypress wood,  
 There by the side of the Ho  
 With his two tufts of hair falling over his forehead,  
 He was my only one,  
 And I swear that till death I will not do the evil thing  
 O mother, O Heaven,  
 Why will you not understand me?

II *Ts'ang yew ts'ze.*

愧也。所可之也。不牆<sup>二</sup> 牆<sup>二</sup>  
 也。可道。中可有  
 之道也。不苛培矣。矣

- 1 The tribulus grows on the wall,  
 And cannot be brushed away  
 The story of the inner chamber  
 Cannot be told  
 What would have to be told  
 Would be the vilest of recitals

Ll 3, 4 髧 denotes 'the app of the hair hanging down or forward,' 鬢 describes the mode in which the hair was kept, while a boy or young man's parents were alive, parted into two tufts from the *pia mater*, and brought down as low as the eyebrows on either side of the forehead. Both Maou and Choo take 儀 as= 凡, 'mate,' thus making both the lines refer to the deceased husband. Similarly they explain 特 also by 凡. Han Ying read 值= 'the price or equivalent of.' The term indicates that which stands out alone, and, as Hwang Tso (黃佐, Ming dyn) says, is appropriately used by a wife of her husband. Yen Tsoan understands these two lines of the lady herself, wearing her hair this way, in token of her widowhood. 儀 would suit this view, if it were otherwise tenable, but 特 must be strained to comport with it.

Ll 4, 5 之=企, 'to,' 'till,' 矢=誓, 'to swear' 也 and 只 must both be taken as particles of exclamation. Maou says that by 'Heaven' the father is intended while Choo says that the mother is here called Heaven by the distressed lady, and supposes that her father may have been dead. Why may we not suppose that she really appeals to Heaven? 諒 is hardly sufficiently exhausted by the 信, 'to believe,' of Maou and Choo. Its meaning is 'to believe and sympathize with,'—our 'to understand' 憝=邪, 'that which is evil or depraved.' In thus characterizing a second marriage, the lady expresses her abhorrence of such a thing in the strongest way, and Confucius, it is said, preserved such an instance of virtue, as an example to all future ages. One of the Ch'ings gives his opinion on the point thus—'It may be asked whether a widow left solitary and poor, with none to depend on, may not marry again, to which I reply that such is

牆有茨。不可束也。中冓之  
 言。不可讀也。所可詳也。言  
 之。辱也。

- 2 The tribulus grows on the wall  
 And cannot be removed  
 The story of the inner chamber  
 Cannot be particularly related  
 What might be particularly related  
 Would be a long story

- 3 The tribulus grows on the wall,  
 And cannot be bound together, [and taken away]  
 The story of the inner chamber  
 Cannot be recited  
 What might be recited  
 Would be the most disgraceful of things

the suggestion of subsequent times through fear of want and starvation. Not to die or want is a very small matter while the loss of chastity is a very great matter! But why should Chinese moralists note out different measures for the widow and the widower?

The rhymes are—in st 1 舟 卷 (prop. cat.

2), cat. 3, 2, 1; 河 儀 他 cat. 17; 天 人 cat. 12, 2, 1; 舟 卷 偶 特 懸, cat. 1, 4, 3; 天 人

Ode 2 Allusive THE THINGS DONE IN THE HAREM OF THE PALACE OF WEI WERE TOO SHAMEFUL TO BE TOLD. This piece is supposed, on the authority of the Little Preface, to have reference to the connection between Chi-sou-geh, or duke Seuen's son Hwan (頑), and Seuen K'ang which has been mentioned on the 9th ode of last Book.

In all the st., ll. 1 2. The *ts'ze* is said in the *Urh ya*, to be the *ts'ik-ia* (蒺藜), which Williams simply calls a very spinous plant. Beddard says it is the tribulus terrestris, which is probably a correct identification. It is described as a creeper, growing along the ground, with a small leaf and triangular seeds or seed vessels, armed with prickles. There are two varieties of it: one bearing a small yellow flower; the other having a purple flower. From the picture of the plant in the Japanese plates, the botanist whom I have already referred to, judged

that it was the *trapa bicornis*; but that is an aquatic plant, and would not be spoken of as growing on a wall. 掃 is interchanged with

掃 to brush or sweep away 襄-除 to remove. 束-束而去之

is in the translation. A plant like the tribulus on the wall was unsightly and injurious to it; but the attempt to remove it would be still more injurious, and it is therefore let alone. So with the deeds done in the harem, vile and disgusting, so that it was better not to speak of them openly.—The allusive portion of the st. now is thus explained.

LL 3, 4 All that Maou says of 中冓 is 內訌, leaving 冓 unexplained. K'ang shing tries to explain the phrase by taking the term as 一構一成, to complete, to do. The Shwon-wan seems to make it the name of the couple of a roof or of all its wooden structure (中冓交積材). Whatever difficulty there may be with the term, the phrase is acknowledged to mean the inside of the palace. In opposition to the wall, and not only so, but the most secret and retired part of the interior—the harem. 言 is not to be taken of the words spoken in the harem but of the deeds done there, put into words and told. Yen T'ien says wall:—中冓之言 但謂閨門

III *Keun-tsz' heae laou*

其<sup>二</sup> 玼<sup>二</sup> 六<sup>二</sup> 子<sup>二</sup> 象 如 姿 副 子<sup>二</sup> 子<sup>二</sup>  
 之 今 如 之 服 山 姿 簪 子 借  
 翟 今 何 淑 宜 河 佻 珣 若 若

- 1 The husband's to their old age,  
 In her headdress, and the cross-pins, with their six jewels,  
 Easy and elegant in her movements,  
 [Stately] as a mountain, [majestic] as a river,  
 Well befitting her pictured robes  
 [But] with your want of virtue, O lady,  
 What have you to do with these things?
- 2 How rich and splendid  
 Is her pheasant-figured robe!

之事,不必以爲頑與人入淫  
 昏之口道=口, 'to speak about' 詳,  
 = 'to speak about particularly' 讀, 'to read,'  
 here = 'to recite' Maou explains the term by  
 拙, which K'ang-shing explains again by 出,  
 'to give forth,' 'to publish'

Ll 5, 6 所口道,一可 has to be taken  
 in the conditional mood, past complete tense,—  
 'what would have to be told' 口之長,—  
 'would be the longest of stories' 'The speaker,'  
 says Choo, 'does not wish to enter on the story,  
 and so he excuses himself by saying that if he  
 once began, it would be difficult for him to end'

The rhymes are in st 1, 婦\*, 道\*, 道\*,  
 醜, cat 3, t 2 in 2, 衰, 詳, 詳, 長, cat  
 10 in 3, 束, 讀, 讀, 辱, cat 3, t 3

Ode 3 NARRATIVE CONTRAST BETWEEN THE  
 BEAUTY AND SPLENDOR OF SEUEN K'FANG, AND  
 HER VICIOUSNESS This piece like the last is  
 supposed to be directed against Seu-en Keang,  
 the true spirit and meaning of it coming out in  
 the last two lines of the 1st stanza

St 1 君了 is here, as often, the desig-  
 nation of 'the husband' 偕老, see in VI 4

We must understand an 與 before 君了  
 The subject of the line is the lady of whom the  
 ode speaks, though she does not directly appear  
 in it till the 6th line 'Woman is born,' says  
 Choo He, 'for the service of the man with her  
 person, so that the wife draws out her life with  
 her husband, and should die with him Hence

when her husband dies, she calls herself "The  
 person not yet dead" She henceforth is simply  
 waiting for death, and ought not to have any  
 desire of becoming the wife of another' 副  
 (fow) was the head dress worn by the queen or  
 the princess of a State, when taking part in sa-  
 crifices It was made of hair 介 was 'a hair-  
 pin,' here a special article of the kind, used in  
 connection with the fow, and adorned with six  
 gems (珣=玉之加, gems attached) To  
 the end or head of the pin was attached the  
 string of the ear-plug, and hence I imagine we  
 must take 簪 in the plural, a pin crossing  
 from each side of the head. 姿姿 is referred  
 by Maou to the elegance of the lady's movements,  
 and 佻佻 to her virtuous appearance The  
 Urh-ya makes the whole line to mean 'elegant,'  
 or 'beautiful' (人) Comp 姿蛇 in II. VII  
 象服,—see on the Shoo, II iv 4, and the 2d  
 line of next stanza 了 is to be taken as ad-  
 dressed to Seu-en K'ang Notwithstanding the  
 splendour of her array and the elegance of her  
 carriage she was 不淑 'not good.' Yen  
 Ts'an directs attention to v III, and to viii XI,  
 as two odes constructed on the same model  
 as this, in which the spirit and design of the  
 piece comes out in a single line, 'one or two  
 words coolly interjected'

St 2 玼 denotes what has a rich lustre  
 翟 is what is called 'the Tartar pheasant'  
 Here the term denotes the robe of the princess  
 used in sacrificing, which had such a pheasant

綳之瑳也。也。也。也。頃屑鬢鬢髮如雲。不  
 絳展也。蒙彼其胡然而帝胡然而人揚日之皙也。象之櫛也。卡之

Her black hair in masses like clouds,  
 No false locks does she descend to  
 There are her ear plugs of jade,  
 Her comb pin of ivory,  
 And her high forehead, so white  
 She appears like a visitant from heaven!  
 She appears like a goddess!

- 3 How rich and splendid  
 Is her robe of state!  
 It is worn over the finest muslin of dolichos,  
 The more cumbrous and warm garment being removed

brilliantly presented upon it. 號一黑  
 black. 不屑—see on III.X.3. 毳 is de-  
 fined in the Shwuh-wan by 益髮, an increase  
 of the hair. It is our false hair 瑱—塞  
 耳 'ear-stoppers. We shall speak of them  
 hereafter. The 櫛 is described by Williams  
 as a hair pin, which was used to secure the hair  
 in a knot. But it was not used to secure the  
 hair at all, but to scratch the head (搔首).  
 It was, in fact, a rudimentary comb, consisting  
 of a single tooth, and is said therefore to cor-  
 respond to the present comb (若今之篦  
 兒). Being elegantly made of ivory (象—  
 象骨), it was worn in the hair as an orna-  
 ment. 揚 is given in the dict. as meaning  
 the space above and below the eyebrows, but  
 Maou, who is followed by Choo, simply calls it  
 眉上廣 being broad or high above the  
 eyebrows. 且 is taken by Choo as the par-  
 ticle. Yen Ts'an says it is the conjunction  
 and; but I cannot follow him in his explanation  
 of 揚 on that view. Wang Yin-che and Wang  
 Ts'ou also say that 之 in this and the other  
 lines of the stanza, is merely a helping particle;  
 and it is better to rest in that view than to try

to keep its usual meaning. (The whiteness  
 of her high forehead) In the last two lines,  
 而一如 as. This may be said to be uni-  
 versally acknowledged, and there is also a  
 general agreement as to the meaning, though it  
 is variously expressed without an attempt to  
 define the force of the other terms. Choo says  
 一見者驚猶見神也. Beholders  
 are struck with awe, as if she were a spiritual  
 being. Hsu Hsien (許簡; Yeen dyn.) says,  
 With such splendour of beauty and dress, how  
 is it that she is here? She has come down from  
 heaven! She is a spiritual being! To h. rine  
 takes 帝 in the sense of emperor. The prime  
 aspects cohes (pulchritudine) et imperatorum (ma-  
 jestate) adque. But 帝 was not in use at  
 this time in the sense of emperor. The rulers  
 of China were only kings. I take 胡然  
 how so, as an expression of surprise and ad-  
 miration. 天—天人 a heavenly person.  
 帝—a goddess. Elsewhere we have 帝女  
 in this sense.

St. 8. 瑳 has the same meaning as 班 in  
 the last st. 展 (in the 3d tone) was the name  
 of a robe worn at ceremonial interviews with  
 the ruler and in receiving guests. K'ang shing  
 points out that the character should be 翟;  
 which we have in the Lo Ke. 蒙 w + ing

也。之。兮。之。展。顏。且。揚。之。也。  
媛。邦。人。如。也。之。揚。清。子。

Clear are her eyes, fine is her forehead,  
Full are her temples  
Ah! such a woman as this!  
The beauty of the country!

#### IV. *Sang-chung*

上。要。乎。矣。美。誰。鄉。矣。爰<sup>二</sup> 桑  
宮。我。桑。期。孟。之。矣。沐。采 中  
送。乎。中。我。姜。思。六。之。唐

- 1 I am going to gather the dodder,  
In the fields of Mei  
But of whom are my thoughts?  
Of that beauty, the eldest of the Keang  
She made an appointment with me in Sang-chung,  
She will meet me in Shang-kung,  
She will accompany me to K'e-shang

—'worn over' 縐 is the name for crape, a crinkled fabric, but I do not understand how that could be made from the fibres of the dolichos. I therefore adopt the explanation of Ying-tah, that the term denotes here 'the finest quality of fine dolichos cloth' 是縐裋也, is almost unintelligible. Choo takes 縐裋 in the sense of 'to bind tightly,' as if the robe were worn tightly over the muslin, but in doing thus he, as if unconsciously, changes 裋 into 裋. 裋 has the sense of 'hot with garments,' 'abundance of clothing' (see Morrison, *in ver*) Maou keeps the meaning of 裋, but does not explain 縐, for which Ying-tah gives 上, 'to remove,' thereby changing it into 潔. This view seems the better of the two, as the fine dolichos was worn in summer. Both Maou and Choo think they have sufficiently explained 清 by 視清明, 'seeing clearly' 'We do so,' says Ying-tah, 'with the eyes. Hence 清 is used as a name for them' 顏, denotes 'fulness about the temples' 展如 = 'really,' and Yen-Ts'an carries

on the line to the next as its subject, — 'Really this woman is the beauty of the country' It seems better, however, to make the meaning of the line complete in itself, — as in the translation. A beautiful woman is called 媛

The rhymes are—in st 1, 珈, 佗, 河, 宜, 何, cat 17, in 2 翟 (prop cat 2), 髡 (should have 易 below), 掃, 皙, 帝, cat 16, t 3 in 3, 展, 裋, 顏, 媛, cat 14

Ode 4 Narrative A GENTLEMAN SINGS OF HIS INTIMACY AND INTRIGUES WITH VARIOUS NOBLE LADIES. The piece, acc to the 'Little Preface,' was directed against the lewd customs of Wei. This Choo Hc denies. It will be well to remit the question of the interpretation to a concluding note.

In all the stt, II 1, 2 爰, —see on III VI 3. The *t'ang* is a parasite growing on plants and trees, and yielding a seed, 'like the grub of the silk worm,' which is used in medicine. Maou improperly calls it the *mung* (蒙) vegetable, and Medhurst says, perhaps after him, that it is 'a culinary vegetable,' but the plant is not eaten as food. It has many names in the Punt's'au, and I was disposed to call it by one of them,

我乎淇之北矣。東矣。誰之思。美孟庸矣。期我  
 我乎淇之北矣。東矣。誰之思。美孟庸矣。期我  
 我乎淇之北矣。東矣。誰之思。美孟庸矣。期我  
 我乎淇之北矣。東矣。誰之思。美孟庸矣。期我

- 2 I am going to gather the wheat,  
 In the north of Mei.  
 But of whom are my thoughts?  
 Of that beauty, the eldest of the Yih  
 She made an appointment with me in Sang-chung,  
 She will meet me in Shang kung,  
 She will accompany me to K'e-shang

- 3 I am going to gather the mustard plant,  
 In the east of Mei.  
 But of whom are my thoughts?  
 Of that beauty, the eldest of the Yung

—金線草 the gold thread. The Japanese plates, however leave no doubt as to the plant: being the dodder (*cuscuta*) 麥 is the general name for grain with an awn. 詩一 see HL X L. 沫—see on the Shoo, V X L, the 妹 there and the 沫 in the text being different forms of the same name. The tract of Mei had belonged in the first place, after the extinction of the Shang dyn. to Yung but it fell afterwards under the power of Wei; and both Maou and Choo say upon the text that Mei was a city or tract of Wei. 鄉 is here—所 It is better translated by parts or field than by villages.

LL.3,4 The nature of the ode now begins to come out. The gentleman proposed to gather the wheat and other things, and would seem to be doing so, but it was not for them that he cared; his thoughts were differently occupied. K'ang, Yih and Yung are all surmises of ladies,—ladies from other States who were married in distinguished families of Wei, and they are called 孟 as being the eldest of their respective surnames,—the beautiful eldest K'ang &c. The K'ang must have been a daughter of the ruling House of Ts'ao; Yung is supposed by some to have been the surname of the original holders of Yung (鄧), some branch

as of whom would be remaining in the State. Yih takes the place of 姒 in Kung yang and K'uei-hang's text of the Ch'un T'ao so that the Yih here may possibly have been a lady of Ke (杞), the seat of the descendants of the House of Hsia.

LL.5-7 Sang-chung Shang kung and K'e-shang were all the names of small places in the district of Mei the last name being prolonged by the insertion of 之 between 淇 and 上, unless we translate—above the K'e. 期 means a set time here, used as a verb—to set a time. 要 has the force of 迎 to meet.

These lines are best connected together by 或 or So, Yen Ts'an.

The rhymes are—in st.1 唐鄉姜 cat.10; 中宮 cat.9; in 2 麥, 北, 弋, cat.1, t.3 中宮: in 3, 詩, 東, 庸, 中宮, cat.9 and the final 上 in all the stanzas

NOTE ON THE INTERPRETATION It has been stated above that Maou considers the piece as satirical, directed against the lewd practices of the wealthy and official classes of Wei. But there is not a word in it to indicate directly a satirical purpose. The actor in it, or the author personating him, describes his various intrigues,



矣。之。乎。送。上。我。中。乎。  
上。淇。我。宮。乎。要。桑

She made an appointment with me in Sang-chung,  
She will meet me in Shang-kung,  
She will accompany me to K'e shang

V *Shun che pun-pun*

我。人。鶉。鵲。我。人。鵲。鶉。鶉。  
以。之。之。之。以。之。之。之。之。  
爲。無。奔。強。爲。無。強。奔。奔。  
君。良。奔。強。兄。良。強。奔。奔。

- 1 Boldly faithful in their pairings are quails,  
Vigorously so are magpies.  
This man is all vicious,  
And I consider him my brother!
- 2 Vigorously faithful in their pairings are magpies,  
Boldly so are quails  
This woman is all vicious,  
And I regard her as marchioness!

and so far Choo is correct, when he says 'it was made by the adulterer himself' Yen Ts'an vainly endeavours to get over the 我, 'I,' by distinguishing between the writer and the individual concerned, so that the 'I' is really equivalent to 汝, 'you,' as if the meaning were, — 'You say that you are going to gather the wheat, but you have quite another intention. I know what intrigues you have in hand' Such an exegesis is grammatically inadmissible, and takes all the spirit out of the piece.

The questions then arise—How did Confucius give such a vile piece a place in the Shi? and how is its existence reconcilable with his statement that all the odes might be summed up in one sentence, — 'Have not a single depraved thought?' It is replied that the sage introduced this ode, showing, without blaming, the evil of the time, just as he related the truth of things in the Ch'un Ts'ew, not afraid to leave his readers to form their own opinion about them.

After all, looking at the structure of this ode, I think we may believe that it was made with a satirical design. If the speaker in it had confined himself to one 'beauty,' or one locality, it would not have been possible to regard it as other than a base love song. Seeing that a new lady comes

up in every stanza, it is possible to conceive of the piece as having been thus constructed to deride the licentiousness which prevailed. This view occurred to me long ago, and I am glad to see something like an approximation to it in the remarks of Tang Yuen-seih (鄧元錫, Ming dyn.), appended by the imperial editors to their collection of notes on the piece.

Ode 5 ALLUSIVE AGAINST SEVEN KEANG AND HUAN AS WORSE THAN BEASTS. So the 'little Preface' interprets the piece, and Choo accepts the interpretation.

Lil 12 In explaining these, Maou simply says that 'quails are pun-pun-like, and magpies are k'eang-k'eang-like,' without indicating the significance of the terms. Choo, after K'ang-shing, says that 介介 and 疆疆 denote 'the app. of the birds dwelling together, and flying together in pairs.' This idea of faithfulness between pairs of the quail and the magpie is imported into the words however, from the known or supposed habits of the birds. 介介 denotes the boisterous vehement manner in which the quail rushes to fight, — to maintain, it is believed, its exclusive title to its mate, and 疆疆 denotes

VI *Ting che fang chung*

以<sup>二</sup>升<sup>三</sup>爰<sup>二</sup>椅<sup>三</sup>樹<sup>二</sup>作<sup>三</sup>揆<sup>二</sup>作<sup>三</sup>定<sup>二</sup>定<sup>三</sup>  
 望<sup>二</sup>彼<sup>三</sup>虛<sup>二</sup>爰<sup>三</sup>桐<sup>二</sup>之<sup>三</sup>揆<sup>二</sup>以<sup>三</sup>方<sup>二</sup>方<sup>三</sup>  
 矣<sup>二</sup>矣<sup>三</sup>茲<sup>二</sup>漆<sup>三</sup>棠<sup>二</sup>室<sup>三</sup>日<sup>二</sup>宮<sup>三</sup>中<sup>二</sup>中<sup>三</sup>

- 1 When *Ting* culminated [at night fall],  
 He began to build the palace at Ts'oo  
 Determining its aspects by means of the sun,  
 He built the mansion at Ts'oo  
 He planted about it hazel and chesnut trees,  
 The *e* the *tung*, the *tsze*, and the varnish tree,  
 Which, when cut down, might afford materials for lutes

- 2 He ascended those old walls,  
 And thence surveyed [the site of] Ts'oo

the strong vigour with which the magpie does the same. We may construe 之 as meaning 'of', but here, as so often in other odes. It has perhaps only the force of a particle giving a descriptive vividness to the line.

ILL. 4 The 人 in the first stanza is referred to the prince Hwan, and that in the second to Benen K'ang. The one duke Benen's son, and the other his wife, they were cohabiting together. The 我 is referred to duke Hway or Soh, Benen K'ang's son. He was himself vile enough to consent to any wickedness about his palace and we must suppose that the piece sends a shaft against him as well as his mother and brother. 君 is in the sense of 小君 see Ana. XV xiv

Morrison translates the 1st stanza under the character 舜:—

The quails fly together  
 The magpies sort in pairs.  
 When man I discol'le,  
 Shall I yet call him brother?

The rhymes are—in at 1 彊良兄  
 cat. 10; in 2 彊良; 奔君 cat. 13

Ode 6. Narrative THE PRAISE OF DUKE WAN—HIS DILIGENCE, FORSIGHT SYMPATHY WITH THE PEOPLE, AND PROSPERITY. The last ode, we have seen, makes reference to the marquis Soh or duke Hway. He died in B. C. 668 and was succeeded by his son Ch'ih (赤), known as duke E (懿公), who perished in fighting with the T'eh in B. C. 659. Wei was

then reduced to vassal, and had nearly disappeared from among the States of China. The people destroyed all the family of Hway, and, what we cannot but be surprised at, called to their head Shin (申), a son of Benen K'ang and Ch'ou pih Hwan. He was duke Tse (戴公), and crossed the Ho with the shattered remnant of the people, with whom he camped in the neighbourhood of Ts'ou. Dying that same year his brother Wei (煨), known as duke Wan, was called to his place, and became a sort of second founder of the State. It is of him that this ode speaks.

St. 1 *Ting* is the name of a small space in the heavens, embracing a Markab (室宿) and another star of Pegusus. It culminated at this time of the Chow dyn. at night fall, in the 10th Hen or the 12th Chow month, and was regarded as the signal that now the labours of husbandry were terminated for the year and that building operations should be taken in hand. The urgency was great for the building of Ts'oo-k'ew his new capital, but duke Wan would not take it in hand, till the proper time for such a labour was arrived. 方—then. 中 to be on the middle a. c., here on the meridian. We have to understand 昏 at dusk or night-fall. As K'ang-shing has it, 於此時定星昏而正中 Maou takes 方 and 中 differently.

楚宮—楚邱之宮 the palace of Ts'oo-k'ew;—see note on the title of Book 3d. It was to Ts'oo-k'ew that duke Wan removed

佯零。靈允吉。卜觀與堂。望  
人。命雨臧。終六丁京。景楚  
星彼既然其桑。降山與

He surveyed Ts'oo and T'ang,  
With the high hills and lofty elevations about  
He descended and examined the mulberry trees;  
He then divined, and got a fortunate response;  
And thus the issue has been truly good.

3 When the good rains had fallen,  
He would order his groom,

from Ts'aou, to rebuild from it, as a centre, the ruins of the broken State. He was assisted in doing so by the other States, under the presidency of duke Hwan of Ts'e, but the ode takes no notice of this. K'ang-shing understands by

'宮', 'the ancestral temple,' and by '室' in 14, 'the residences.' Maou and Choo, however, do not distinguish between the two terms, and Choo says that '室' takes the place of '宮', merely for the sake of the rhythm with 日

揆一度, 'to measure,' or = 考, 'to examine.' The meaning is that he determined the aspects, east and west, of the site which he had chosen, by means of the sun. How he did so, we need not inquire here. The trees mentioned in 11 5, 6, would be planted about the moat and wall of the city principally. The selection of the different trees is understood to shew the duke's foresight of his future wants. 榛 and 栗—

see on iii XIV 4. The *t'ung* is said by Choo to be the *woo-t'ung* (梧桐), the *Eleococcus oleifera*, or the *Dryandra cordifolia* of Thunberg. This identification is generally regarded as incorrect, the *woo-t'ung* being of no use for the making of lutes. The tree here mentioned was probably what is called the 'white tung' (白桐). The Urh-ya makes the *e* and *tsze*

to be the same tree, but the mention of both in the text seems to show that they were different, —varieties probably of the same tree, which is elsewhere called the *ts'ew* (楸), —with Medhurst, 'a kind of fir,' with Williams, 'like a yew or eypress.' They are both wrong, however. In the Japanese plates, in those of Sen, and in the 'Cyclopædia of Agriculture,' the tree is figured with large leaves. As it appears in the Japanese plates, the *t'ung* is the *bignonia*. The last line is too condensed to admit of a close translation. Choo says 爰=於, but that will give no meaning. We must take it, with K'ang-shing as = 卜, and call it a mere particle. K'ang-shing expands the whole line, 其長

大可伐以爲琴瑟, —as in the translation. This extends only to the trees in the last line. The best lutes are said to be those of which the upper part is made of *t'ung* wood, and the bottom of that of the *tsze*.

St 2 虛=故城, 'old walls,' 'the ruins of Ts'aou,' acc to Maou. We read in iii VI 1, of the walling of this place, in B C 718. A hundred and fifty years had elapsed since that time, and now Ts'aou had become a ruin. For 席, in the sense of the text, the same character

with 卜 at the side is now used. The Ts'oo is Ts'oo-k'ew, as in the last st. T'ang was the name of a town not far from Ts'oo-k'ew, which, we here see, could not be far from the old site of Ts'aou. Choo makes 景 a verb, meaning to determine the position of the hills by means of their shadows. It is simpler to take it with Maou as an adj., meaning 'great,' 'high.' Others take it as the name of a hill. 京 means 'a high mound,' whether natural or artificial. Here we must understand it of the natural elevations or heights in the neighbourhood. This survey would assist duke Wán in fixing on the site of his new capital. He then descended and examined the mulberry trees, to see whether the ground was well adapted for their growth, and assured of this, he further consulted the tortoise shell (卜), to get the sanction of Spiritual Beings (稽之卜神), to this site. 卜六其吉, 'he consulted the tortoise-shell, and it was fortunate.' 終=既 終然='having done thus' 允='truly'.

The 3d st celebrates Wán's subsequent diligence in the duties of his position, after the new settlement was made. 靈=吉, 'good,' referring to the rains of spring. 零=落, 'to fall' 佯人 is explained by 卜駕者, 'the

「牝淵。心人。甫田。」駕。二  
一驟寒禾也。匪桑說夙

By starlight, in the morning, to yoke his carriage,  
And would then stop among the mulberry trees and fields.  
But not only thus did he show what he was —  
Maintaining in his heart a profound devotion to his duties,  
His tall horses and mares amounted to three thousand.

VII *Te tung*

弟。月遠有女敢莫有蝮  
兄父行。了指之東。蝮蝮

- 1 There is a rainbow in the east,  
And no one dares to point to it.  
When a girl goes away [from her home],  
She separates from her parents and brothers

pusulentent of the carriage; but this meaning of the phrase is only known from the next line. 星—見星 when he saw the stars.

夙—the early dawn. 說—as in II. V. 3. All this was to stimulate and encourage the silk cultivators and husbandmen in their labours. The 5th line has vexed the critics. Maou explains 直 by 徒 which he takes as an adj.—

庸—ordinary and he refers the 人 to duke Wán;—no ordinary ruler was this. Choo also refers the 人 to Wán; and taking 匪直 in the meaning of not only as Mencius in II. Pt. II. VII. 2, he seems vaguely to bring out the meaning which I have given in the translation, and which Hwang Ch'ün (黃樞, Sung dyn.) more clearly expresses—才直其爲人也

如此 秉—操 to grasp, or hold fast. 蹇—蹇 or 實 stocera. 淵—深 deep. The line might be rendered, In his steadfast heart he was sincere and profound. The consequence of this was a great accession of general prosperity one instance of which is given in the last line. Horses seven feet high and upwards are called *ku*. Maou says 驟馬與牝馬

showing that he considered the 牝 to be distinct from the *ku*. At the end of the 2d year of duke Min in the Ch'un T'ai'w T'ao-she praises very highly the merits of duke Wán, and says that while his war chariots in the 1st year of his rule were only 30, they amounted in his last year to 800.

The rhymes are—in st. 1, 中宮 cat. 9; 日室粟譚瑟 cat. 12 t. 3 in 2, 虛楚 cat. 5, t. 2; 堂京—桑藏 cat. 10; in 3, 零. 人田淵千 cat. 12, t. 1.

Ode 7 Metaphorical and narrative. AGAINST LEWD CONNECTIONS. Maou thinks the piece celebrates the stopping of such connections by duke Wán's good example and government. But there is nothing in it to indicate that it belonged to the time of Wán, or had anything to do with him. It condemns an evil that is existing before the eyes of the writer instead of expressing any joy that such an evil was a thing of the past.

Stt. 1., II. 2. The Urh-ya has 蜺蝮 instead of the name in the text. The characters denote a rainbow. Why the radical element in the name should be 虫 an insect, I have been unable to discover. A rainbow is regarded as the result of an improper connection between the yin and the yang, the light and the dark, the masculine and feminine principles of nature; and so it is an emblem of improper connections between men and women. Lacharme says that the superstition still prevails among the Chinese of holding it unlucky to point to a rainbow in the east—an ulcer will forthwith be produced in the offending hand. The meaning then of these lines in the 1st st. is, that as the rainbow in the east was not fit to be pointed to, so the woman who formed an improper connection was not fit to be spoken about. In the 2d st. 隨—升 to ascend, but the subject is still a rainbow

也。也。也。也。乃<sup>三</sup>母。遠女崇朝<sup>三</sup>  
 不人懷如 兄子朝隣  
 知無昏之 弟有其丁  
 命信姻人 父行。雨。西。

- 2 In the morning [a rainbow] rises in the west,  
 And [only] during the morning is there rain.  
 When a girl goes away [from her home].  
 She separates from her brothers and parents
- 3 This person  
 Has her heart only on being married  
 Greatly is she untrue to herself,  
 And does not recognize [the law of] her lot

VIII *Sung shoo*

何 不 無 人 無 人 有 相<sup>三</sup> 相<sup>三</sup>  
 爲。死 儀。而 儀。而 皮。鼠 鼠

- 1 Look at a rat it has its skin  
 But a man shall be without dignity of demeanour  
 If a man have no dignity of demeanour,  
 What should he do but die?

'suddenly appearing as if it had risen from beneath' 崇朝=終朝 all the morning' i.e., the space between dawn and breakfast. The phrase seems here to be equivalent to 'for a short time' or 'only for a short time' like 終食之間 in Ana IV vii. 3. Choo He and others bring out the meaning by saying 'In the course of (in all) the morning the rain will cease.' So fleeting were the pleasures of unlawful love. The old interpreters take a different view of these two lines but I need not dwell on it. Even the imperial editors do not call attention to it.

Ll. 3-4 Comp in XIV 2 ll. 3-4 Ying-tih brings out the meaning clearly enough — 'It is in the order of things for a young lady to go and be another's, she will as a matter of course leave her parents and brothers. But she ought to marry acc. to propriety. Why should she fear she will not get married, and be guilty of that licentious course?'

St 3 Dropping all metaphor the poet here proceeds to direct reproof 乃如,—see on

in IV 之人=是人—as frequently. We must refer it to the lady in the connection which is the subject of the ode 懷昏姻, i.e., her marriage; i.e., thinks of being married and of that only. 人無信 'is greatly without faith, and for a girl to live faith we are told is not to lose herself (女子以不自失爲信)'. I take 命 in the sense of lot,—as in n. X. Choo makes 命=正理 and 人理之止 the correctness of heavenly principle. Maou and Kang-hung take it as 'the orders of the parents'. The different views come to the same thing. Young people, and especially young ladies, have nothing to do with the business of being married. Their parents will see to it. They have merely to wait for their orders. If they do not do so but rush to marriage on the impulse of their own desires and preferences they transgress the rules of Heaven, and violate the law of their lot.

胡 人 人 相 不 人 人 相  
不 而 而 鼠 死 而 而 鼠  
遘 無 無 有 何 無 無 有  
死 禮 禮 體 俟 止 止 齒。

- 2 Look at a rat,—it has its teeth,  
But a man shall be without any right deportment.  
If a man have not right deportment,  
What should he wait for but death?
- 3 Look at a rat,—it has its limbs,  
But a man shall be without any rules of propriety  
If a man observe no rules of propriety,  
Why does he not quickly die?

IX. *Kan maou*

彼 四 良 紕 素 之 在 一 牙 下  
姝 之 馬 之 絲 郊 浚 旄 旄

- 1 Conspicuously rise the staffs with their ox tails,  
In the distant suburbs of Tsoun,  
Ornamented with the white silk bands,  
There are four carriages with their good horses,  
That admirable gentleman,—  
What will he give them [for this]?

The rhymes are—in st. 1 弟 指 cat. 15,  
t. 2; in 2 雨 母 (prop. cat. 1), cat. 5 t. 2; in  
3, 人 姻 信 命 a, cat. 12 t. 1.

VIII. Allusive. A MAN WITHOUT PROPRIETY IS NOT EQUAL TO A RAT. This piece is also referred to the time of dukes Wan, through whose influence his people condemned not only licentiousness as in the last ode, but also the want of propriety in the general carriage and demeanour.

In all the stanzas, L. 1. 相—視 to see, look at. The Shwob-wan explains it by 省 視—to mark. A rat is a small and despicable creature, but it has its skin, its teeth, and its separate limbs (體—支體)—all that it ought to have. So it is better than a man, who does not know to behave himself as a man ought to do.

L. 2. This line is generally explained as if it contained a question, Ought a man to be, or

can he be a man who is, without propriety? The rendering I have given brings the meaning out better. The next line proceeds on the supposition of such a case, and then it is added that such a man is not fit to live. 儀—威儀, dignity of demeanour—conduct which is becoming. 無止—無所止息 nowhere to rest; i.e., all the movements are disordered and disjointed. See what Confucius is made to say on propriety in the *Lo Ke*, 22 V. 11. 8. 禮 is the general term for propriety or *pu*—being, as in the passage just referred to, 事之治 the good order or government of all one does.

L. 4. The meaning is, as explained by Kang shing,—不如其死 he had better die. 遄—速 quickly.

The rhymes are—in st. 1 皮 儀 儀 爲 cat. 17; in 2 齒 止 止 俟 cat. 1 t. 3; in 3, 體 禮 禮 死 cat. 15, t. 2.

者了。良馬。之。子。良馬。之。子。者了。良馬。之。子。者了。  
 何以。之。素絲。上。旗。何以。之。素絲。上。旗。何以。之。

- 2 Conspicuously rise the staffs with their falcon-banners,  
 In the nearer suburbs of Tseun,  
 Ornamented with the white silk ribbons,  
 There are five carriages with their good horses.  
 That admirable gentleman,  
 What will he give them [for this]?

- 3 Conspicuously rise the staffs with their feathered streamers,  
 At the walls of Tseun,  
 Bound with the white silk cords  
 There are six carriages with their good horses  
 That admuable gentleman,  
 What will he tell them [for this]?

Ode 9 Narrative THE ZEAL OF THE OFFICERS OF WEI TO WELCOME MEN OF WORTH  
 This piece, like the two preceding, is held to show the good influence of duke Wän 'His officers,' says the Little Preface, 'loved to learn good principles and ways, and men of worth rejoiced to instruct them' Choo accepts this account of the ode, but he differs much from Maou in the explanation of many parts of it There is, indeed, great difficulty with some of the lines

Maou treats the whole as if proceeding from some man of talents and virtue, expressing his admiration of an officer of Wei, and wondering what lessons of government he would be glad to instruct him about But this view only distresses the student by the astonishing confusion and absurdities in which it lands him Even the imperial editors take no notice of Maou's views here, fond as they are of upholding them in general, and I shall not further advert to them

Acc to Choo He, the first 4 lines describe an officer or officers of Wei, meeting the man of worth, a recluse, or a visitor from another State, in the neighbourhood of Tseun This man of worth is then introduced in the 了 of the 4th line In this way some consistent explanation can be given of the piece, though the language, we shall find, is still attended with difficulties

In all the stt, ll 1, 2 子子 denotes 'the appearance of the flag or banner rising up on its staff' 上旗, denotes the staff and pennon of a great

officer, which was displayed from his chariot The top of the staff was adorned with feathers It was carved into the figure of some animal, or had such a figure set upon it, and the pennon hung down, consisting of ox-tails, dressed and strung together The *yu* was a flag with falcons represented on it It might be borne by great officers of the highest rank, and ministers of the States The *tsing* was like the *maou*, but instead of the ox-tails, the pennon was composed of feathers of different colours, skilfully disposed

in spreading plumes I have translated 上旗 and the other phrases in the plural, in consequence of the view which I take of the 4th line Tseun,—see on in VII 3 The flags appear first in the suburbs, the open country, some distance beyond the city, and finally by the walls This suggests to us the idea of a distinguished visitor from another State travelling to the capital of Wei, and as he passes through the district of Tseun, the officers of Wei pour out from it to greet him None of the explanations given of 都 in the diet meet the exigency of its occurrence here, nor does Maou or Choo say anything about it to the point Ho K'ëie (何楷, Ming dyn) observes that, on comparing the 3 stanzas, we perceive that the *too* was inside the suburbs and outside the walls I would venture, therefore, to identify it with the *foo* (郭) of the Ch'un Ts'ew, and translate it accordingly

## X. Tsas ch'e

心跋漕。日馬衛驅。載載  
則涉。人牟悠侯。歸馳  
憂。我人於悠。驅唁載

- 1 I would have galloped my horses and whipt them,  
Returning to condole with the marquis of Wei  
I would have urged them all the long way,  
Till I arrived at Ts'auou  
A great officer has gone, over the hills and through the rivers,  
But my heart is full of sorrow

L. 8. This line is descriptive of certain cords or bands, woven of white silk thread, and used about the banners, tying the flag and pennons to the staff, or in some other conspicuous way. The dict. defines 紕 by 飾 to ornament

but Choo calls it simply 織組 wu tsu bands or ribbons. Then 組 in the 2d st is, really a noun, denoting the wu tsu fabric. And in the same way we must take 祝一屬 as simply meaning bands. The 之 gives the whole line a verbal force (if we are to seek any meaning in that term at all), and refers it to the 1st line, without indicating the use of the ribbons or bands.

L. 4 is perhaps still more troublesome and difficult. That in st. 1 is easy enough, as 4 horses were yoked in a chariot; but 5 horses, as in st. 2, and 6 as in the 3d, were not used. The numbers therefore cannot be applied to the horses and to say that they are varied merely for the sake of the rhyme, as Choo He does in one place, is to set very little store by the sound sense of the writer. It remains, then, to take the horses, by synecdoche, for the horses and chariots together. The number of carriages meeting the visitor gets more numerous, the nearer he comes. As above, the 之 gives a verbal force to 四五 and 六. This is the view of Yen Tsan.

L. 5 & 6. The distinguished visitor at last appears in these lines, and the writer asks himself what he can give to the officers, or what he can teach them, for the enthusiastic welcome with which they have received him. 妹—美 admirable.

Yen Tsan instances the cases of Ko-chah, a prince of Woo, who is mentioned in the Two Chuen, as visiting many States, and imparting of his wisdom to their ministers; and of Tse-ch'an of Ching, who is ever ready with his lessons at the court of Tsin. The arrival of some such visitor in Wei, he thinks, may be here celebrated.

The rhymes are—in st. 1 旆郊 cat. 2; 紕四界 cat. 15 t. 2; in 2 旗都 cat. 5, t. 1 組五子 3. t. 2; in 3 旌城, cat. 11 祝六告 cat. 2, t. 2.

Ode 10 Narrative. THE BARONESS MU OF HSIU COMPLAINS OF NOT BEING ALLOWED TO GO TO WEI, TO CONDOLE WITH THE MARQUIS ON THE DESOLATION OF HIS STATE, AND APPEAL TO SOME GREAT POWERS ON ITS BEHALF. The wife of the baron of Hsiu was one of the daughters of Seven K'ang and Ch'ao p'ih Hwan (see on III IV), and a sister consequently of the dukes Tao and Wan of Wei. Sorry for the ruin which the Teih had brought on Wei, she had wished, while the remnant of the people was collected about Ts'auou, to go and condole with her brother (probably duke Wan), and consult with him as to what had best be done in his desperate case. It was contrary however to the rules of propriety for a lady in her position (see on III IV) to return to her native State, and she was not allowed to do so. In this piece we have, it is supposed, her complaint, and the vindication of her purpose.

St. 1 載 can here, standing at the beginning of the ode, be taken simply as an initial particle. Its position renders the explanation of it by 則 which we find in K'ang-shing and Choo, inapplicable. 馳—走馬, to race the horses; and 驅—策馬 to whip them, to urge them. Choo would construe this line in the indicative mood, as if the lady had actually driven a long way on the road to Wei, until she was stopped by a great officer sent to recall her. It is better to construe it in the conditional mood,—with Ying t'ah and Yen Tsan. The baroness relates what she wished to do, and not what she did. 唁 is to condole with the living, on occasion of their misfortunes; condoling on occasion of a death is 弔 used by 甲言



尤<sup>二</sup>亦其陟<sup>三</sup>不視我我旄旄旣<sup>二</sup>  
 之。各。融。彼。闕。爾。嘉。思。反。不。  
 衆。有。女。阿。不。不。視。我。  
 慄。行。子。斤。臧。能。爾。嘉。  
 且。訐。善。言。我。旄。旣。不。  
 狂。人。懷。采。思。濟。不。臧。能

2 You disapproved of my [proposal],  
 And I cannot return [to Wei],  
 But I regard you as in the wrong,  
 And cannot forget my purpose  
 You disapproved of my purpose,  
 And I cannot return across the streams,  
 But I regard you as in the wrong,  
 And cannot shut out my thoughts

3 I will ascend that mound with the steep side,  
 And gather the mother-of-pearl lilies  
 I might, as a woman, have many thoughts,  
 But every one of them was practicable  
 The people of Heu blame me,  
 But they are all childish and hasty [in their conclusions]

in l 4, is the particle 陟 denotes a toil-  
 some journey, now over hills and across grassy  
 plains (草行曰陟), now through rivers  
 (水行曰陟) Who the great officer of  
 this line was is much disputed Ying-tai thinks  
 he was the messenger from Wei who had brought  
 the news of its desolation Choo thinks he was  
 an officer of Heu, who had pursued her to stop the  
 return which the baroness was attempting Yen  
 Ts'an thinks he was the messenger who had  
 been despatched to express the condolences of  
 Heu in the circumstances of Wei This last  
 seems the preferable view Such an officer had  
 been sent, but the lady thinks it would have  
 been better for her to go, and is sad

St 2 嘉=善, used as a verb, 'to approve  
 of' Choo takes the 3rd line as meaning—  
 'Though I see that you do not approve of my  
 movement (雖視爾不以我爲善)' I prefer the construction in the translation,  
 which is, again, that of Ying-tai and Yen Ts'an  
 爾 is to be referred to 訐人, 'the people,  
 and more especially the ministers, of Heu' 遠  
 may be taken as equivalent to 忘 'to forget'

濟 refers to some stream or streams in the  
 route between Heu and Wei 闕=閉, 'to  
 shut up,' also, 'to repress'

St 3 The Urh-ya defines 阿斤 as 'a mound  
 high on one side' The difference between this and  
 旄斤, in m XII, does not immediately appear  
 It must depend on the spectator's point of view  
 旄 is the particle 旄, or 旄, is a hly, called  
 the 'mother of pearl,' from the appearance of its  
 shining bulbous roots, or as others say, from  
 that of its flower It is the *frutillaria Thunbergiae*,  
 and I should have called it the fritillary, if I had  
 met anywhere with the term Many medical qual-  
 ities are ascribed to the root among them that of  
 dissipating melancholy,—for which the baroness  
 proposes to use it If we attempt, with the old  
 interpreters, to treat these two lines allusively,  
 we experience great difficulties In l 3, 善 is  
 considered as equivalent to 多, 'many' A  
 woman is 'good at fancying things with an  
 anxious mind' The people of Heu, it would  
 appear had charged this on the baroness, and  
 she vindicates herself 行 is explained by 道



2d and 3d stanzas in one, and Choo He adopted his arrangement

The rhymes are—in st 1, 驅\*, 侯, cat 4, t 1, 悠, 漕\*, 憂, cat 3, t 1 in 2, 反, 遠, cat 14, 濟, 閔 (prop cat 12), cat 15, t 2 in 3, 鹹\*, 行\*, 狂, cat 10 in 4, 參\*, 極, cat 1, t. 8, 尤\*, 思, 之, *ib*, t 1

CONCLUDING NOTE The best of the odes of Yung is the 6th, celebrating the praise of duke Wān. A retributive providence is to be recognized in the overthrow of Wei by the Teih, the iniquity of the ruling House had become full. That its restoration should come from a son of Seuen Keang is surprising. That two of her sons by Ch'aou-pih Hwan should have been accepted by the people of Wei as their marquises, and that their two daughters should have become the wives of the princes of other States, would seem to indicate a very low state of public feeling

And yet those children proved themselves not unworthy. The praise of duke Wān is recorded, and we cannot but sympathize with the baroness of Hien in the last ode, in her sisterly affection, and her regard for her native State. Though she did feel the rules of female propriety more strict than she was willing to submit to, we cannot wonder at it. The lady of the 1st ode is a true Chinese heroine, rejoicing in her chains, and preferring to remain single in her widowhood, even against the wishes of her parents. Similar conduct continues to this day in the greatest estimation. We can understand a widow remaining single from devoted attachment to the memory of her husband. That a widow should be expected to do so from a feeling that she cannot serve two masters,—from a feeling of duty, into which the element of affection does not enter, seems to arise from the lower position assigned to woman, as compared with man, in the social scale.



BOOK V THE ODES OF WEI

I K'e yuh

衛之丘  
淇奧  
瞻彼淇奧。綠竹猗猗。有匪君了。如切如磋。如琢如磨。瑟兮僩兮。赫兮咺兮。有匪君了。終不可諼兮。

- 1 Look at those recesses in the banks of the K'e,  
With their green bamboos, so fresh and luxuriant!  
There is our elegant and accomplished prince,—  
As from the knife and the file,  
As from the chisel and the polisher!  
How grave is he and dignified!  
How commanding and distinguished!  
Our elegant and accomplished prince,—  
Never can he be forgotten!

TITLE OF THE BOOK.—衛一之五 Wei,  
Book V of Part I. To what has been said on  
Wei on the title of the 3d Book, it may be ad-  
ded here that the State had a longer history  
under the descendants of K'ang-huh, its first  
marquis, than any of the other states of the  
Chow dynasty. It outlasted that dynasty it-  
self—through a period of 903 years, when the  
last prince of Wei was reduced to the ranks of  
the people under the 2d of the emperors of  
Tsin.

Ode 1. Allude THE PRAISE OF DUKE WOO,  
—HIS ASSIDUOUS CULTIVATION OF HIMSELF; HIS  
DIGNITY; HIS ACCOMPLISHMENTS. The critics  
all agree to accept duke Woo as the subject of  
this ode. He has been referred to already in  
the note on the subject of the 1st ode in the last  
Book. What is said of him there is not to his  
credit; but his rule of Wei subsequently was of  
unusual length (B. C. 811—787) and unusual  
success. He cultivated the principles of gov't,  
says Sze-ma Ts'ien, of which K'ang-shuh had

given the example. The people increased in  
number and others flocked to the State. In his  
42d year (B. C. 770), when the "dog Jung" killed  
king Yew (幽王), he led a body of soldiers  
to the assistance of Chow and did great service  
against the Jung so that king Ping appointed  
him a duke of the court. The Little P'iesen  
says this ode was made when duke Woo entered  
the court of Chow and was a minister there;  
but whether he had acted in this capacity be-  
fore the time of king Ping or not we can not  
determine.

Li 1 2, in all the stanzas. 淇—see on III.  
XIV 奧 means a recess, or little bay made  
in the bank by the stream. Bloor explains it  
by 隈; but the Uri-ya distinguishes between  
the two terms, saying that the former denotes  
"a recess in the banks, and the latter an ad-  
vance of them into the channel of the stream."

如金如錫。如王。瞻彼淇奧。綠竹  
 如簀。有匪君子。終不可諼。赫兮咺兮。有匪  
 如星。羣兮憫兮。會弁如星。瞻彼淇奧。綠竹

- 2 Look at those recesses in the banks of the K'e,  
 With their green bamboos, so strong and luxuriant!  
 There is our elegant and accomplished prince,  
 With his ear-stoppers of beautiful pebbles,  
 And his cap, glittering as with stars between the seams!  
 How grave is he and dignified!  
 How commanding and distinguished!  
 Our elegant and accomplished prince,  
 Never can he be forgotten!

- 3 Look at those recesses in the banks of the K'e,  
 With their green bamboos, so dense together!  
 There is our elegant and accomplished prince,  
 [Pure] as gold or as tin,

綠 = 'green,' though Maou makes it the name  
 of a plant called 'king grass ( | 芻)' 猗  
 猗 denotes 'the fresh and luxuriant' appear-  
 ance of the bamboos, 青青, their 'strong  
 and luxuriant appearance,' and 如簀, 'their  
 denseness' Choo, indeed, takes this last phrase  
 as = 牀棧, 'bed boarding,' but all poetic feeling  
 revolts from such a view Maou explains  
 簀 by 積, 'collected together,'—thick as the  
 stalks of grain in a field The K'e was famous  
 in old times for the luxuriance and quality of  
 its bamboos The sight of them, so rich and  
 beautiful, suggested to the poet the idea of  
 king Woo, with his admirable and attractive  
 qualities

Ll 3,—5, in all the stt 匪 = 斐, which we  
 find for it in the 'Great Learning,' Comm III, 4,  
 where all this st is quoted,—meaning 'elegant  
 and accomplished' The 君子 is duke Woo  
 Ll 4, 5, in st 1, tell how he had cultivated  
 himself, as men work on bone or horn with  
 the knife and file (切磋), and on stones  
 and jade, with the chisel and hammer, and

sand (琢磨) In st 2, they set Woo be-  
 fore us as he appeared in court in full dress  
 充耳, ht 'filling the ears,' = the 瑱 of  
 14 III 2 Wang T'ao asserts that notwith-  
 standing the name of this article, it was worn  
 more for ornament than use,—that in fact it  
 was not employed to stuff the ears The ear-  
 plugs of the king were made of jade, those of  
 the princes of stones, precious but not so valuable  
 as jade All that the dictionaries tell us about  
 琬 and 琰 is that they are 'stones like jade.'  
 The 介 was a cap of leather, made, according  
 to the Chinese shape, of several separate pieces  
 sown together, and 會 (Lwae) was the name  
 of those pieces, or the space between the seams,  
 such is the account of it by K'ang-shung (介  
 中之縫) Maou, however, makes it a  
 separate thing from the cap a pin used in fas-  
 tening up the hair The cap, between the seams,  
 was stuck over with gems, 'like stars,' or the  
 cap and this pin, if so we are to take 會, were  
 so In st 3, these lines bring the duke before  
 us pure like gold and tin that have come from

虐不諛苦輶猗綽寬如  
今爲今戲今車今今壁。


[Soft and rich] as a sceptre of jade!  
How magnanimous is he and gentle!  
There he is in his chariot with its two high sides!  
Skilful is he at quips and jokes,  
But how does he keep from rudeness in them!

II *K'aou p'ian*

之阿。考諼。永寐之澗。考  
過。傾槃。欠寤寬。傾槃  
獨人有。弗言。獨人有。考槃

- 1 He has reared his hut by the stream in the valley,  
—That large man, so much at his ease.  
Alone he sleeps, and wakes, and talks.  
He swears he will never forget [his true joy]
- 2 He has reared his hut in the bend of the mound,  
—That large man, with such an air of indifference.

the furnace, soft and rich like the jade formed into the sceptre-tokens of rank (see on the Shoo II. 1. 7).

LL 6-9 in all the stt. The writer seems here hardly to be able to find words to express his admiration of the appearance and character of duke Woo. 瑟 sets forth, his gravity; 個 his awful dignity; 赫, his glowing ardour; 咀 the proclamation, as it were, of all those qualities. 諼—忘, to forget or be forgotten. Again, 寬 sets forth his magnanimity and 綽 his 'slow and leisurely manner' 猗 is an exclamation. 重輶 (now read *ch'way k'ou*) has reference to the form of the carriage used by high ministers of the royal court. As this is presented in the 三禮通釋, the sides of the box were in this form  the raised portion being called 輶 善 as in IV X. 3. 戲諛.—see, on III V. 1. The meaning of 虐 here does not amount to more than rude, rudeness.

The rhymes are—in st. 1 猗 礎 磨 cat. 17; 個 咀 諼 cat. 14; in 2, 宵 壘 星 cat. 11; 個 咀 諼 in 3, 簪 錫 璧 cat. 16, 1. 3; 綽. 輶 龔 虐. cat. 2.

Ode 2. Narrative. A HAPPY RECLUSE. This is all which we can gather from the ode itself. Maou says that it was directed against duke Chwang who did not walk in the footsteps of his father Woo, and by his neglect of his duties led men of worth to withdraw from public life into retirement. But this is mere speculation, and gives no assistance in the interpretation of the piece.

LL 1 in all the stt. There is much difficulty with the first two characters. 考—成 to complete. This meaning is sufficiently supported, and we find it used of the completion of buildings; e.g. in the Chün T'ao I. v 4 槃 is more perplexing. The meaning of it which I have given may be said to have been made for the ode; Hwang Yih-ching says, 槃者架木爲屋 Choo endeavours to get this sense out of another which the term has,—that of stopping in a given space and not advancing, which brings

告。水 寐 之 陸。若<sup>三</sup>過。水 寐  
矢 寤 軸, 傾 槃 矢 寤  
弗 宿。獨 人 在 弗 歌。

Alone, he sleeps and wakes, and sings.  
He swears he will never pass from this spot

- 3 He has reared his hut on the level height,  
That large man, so self collected  
Alone, he sleeps and wakes, and sleeps again  
He swears he will never tell [of his delight]

411 *Shih pin*

之 衛 之 齊 褰 衣 其 傾<sup>三</sup> 傾  
妻 侯 子 侯 衣 錦 頎 人 人

- 1 Large was she and tall,  
In her embroidered robe, with a [plain] single garment over it  
The daughter of the marquis of Ts'e,  
The wife of the marquis of Wei,

us to something like the idea of a hermitage. Maou makes it = 樂, as if it were 盤, but 成樂, 'he has completed his joy,' is an awkward phrase, and seems unnatural in this place. Choo mentions a view which takes 考 = 扣, and 槃 = 器, 'an article of furniture' which brings the recluse before us enjoying himself in beating his table, or something else, as music to his singing! 澗—as in II. The Shwuh-wän defines 阿 by 曲阜, 'a curved mound' 陸 denotes 'what is high and level,' a table-ground.

L 2 傾人,—as in III 2 寬—much as in the last st. of the preceding ode 之, here, and in a multitude of similar constructions, is most simply treated as a particle. There, is however, an echo of its meaning 'of,' which adds to the descriptive force of the lines. Choo acknowledges that he does not know the meaning of 藹. Chao explains it by 寬人貌,—as in the translation 軸 means 'the roller of a map,' or of anything else, here, the self-collectedness of the recluse, rolled up on himself.

L 3 We can conceive the recluse singing, as in st 2, his 'talking' all 'alone,' as in st 1, is more perplexing. The meaning of 'to sleep

again' in 宿 was devised by Choo for the passage, which it suits well. None of the meanings of the term in the dict. is applicable here,—not even 安, 'to rest in'.

L 1 矢,—as in I 1 設 = 'to forget,' as in the last ode, but we want an object for the verb, and also for 過 and 告, which we must supply, as we think most suitable. K'ang-shung is blamed for finding in all the lines the resentment of the recluse against his ruler, whose wickedness he would never forget, whose court he would never again pass, to whom he would never more offer good counsel. A man of this character, it is said, could never have found a place in the She.

The rhymes are—in st 1, 澗 寬, 言, 設, cat 14 in 2 阿, 過, 歌, 藹, cat 17 in 3, 陸, 軸, 宿, 告, cat 3, t 3

Ode 3 Narrative CHWANG K'ANG AS SHE APPEARED ON HER ARRIVAL IN WU. HER GIFT CONNECTIONS, HER BEAUTY, HER EQUIPAGE, THE RICHES OF TS'U. From the ode itself it is plain that the subject of it is Chwang K'ang, the principal points in whose unhappy history have been noticed on the 2d and some other odes of Book 3d. A difficulty arises as to the tense in which the greater part of the piece should be

傾<sup>譯</sup>目盼兮。巧笑倩兮。犀螭螭。齒如瓠。如凝脂。領如膚。維私。侯之姨。譚公邢。東宮之妹。邢

The sister of the heir-son of Ts'e,  
The sister in law of the marquis of Hing,  
The viscount of T'an also her brother in law

- 2 Her fingers were like the blades of the young white grass,  
Her skin was like congealed ointment,  
Her neck was like the tree-grub,  
Her teeth were like melon seeds,  
Her forehead cicada like, her eyebrows like [the antennæ of]  
the silkworm moth,  
What dimples, as she artfully smiled!  
How lovely her eyes, with the black and white so well defined!

translated—in the present? or in the past? The Little Preface says it was made 'in commemoration of the lady' and this view is supported by an explanation of Tso-cho, in a narrative at the conclusion of the 8d year of duke Yin. There is little or nothing indeed, in the ode to indicate this intention, though Yen Ts'an, as we shall see, finds a hint of it in the last two lines of the 8d stanza; but I have deferred to the general opinion of the Chinese critics, and have employed the past tense. Iacharne uses the present, and calls the piece an *Epithalium*.

St. 1. 碩人—as in III. XIII. 2. 碩 denotes the app. of being tall. The 錦 was an embroidered robe, worn by the princess in travelling from Ts'e to Wei. Over it she wore a plain single garment (襪—褌), made probably of linen. Tso-cho quotes this line, in somewhat diff. words, in *The Doctrine of the Mean*, XXXIII. 1 and draws a moral from it, about the avoiding of all display. The remaining 3 lines exalt Chwang K'ang on the ground of her birth and her connections. 東宮 eastern palace, is a designation of the eldest son, or heir apparent of a State, from the part of the palace bull-rings which he occupied. Chwang K'ang, it thus appears, was the daughter of the marquis of Ts'e by his wife proper and not by any lady of inferior rank. Hing was a marquise, held by descendants of the duke of Chow, of which we read in the *Ch'un T'ao* till it was absorbed by Wei in B.C. 634. T'ao was a small State whose lords were vicounts (子), adjacent

to Ts'e. Why the viscount of T'an should here be called duke (公), we cannot well tell, as it is not likely that he was dead at this time. 公 must be taken generally as—the ruler of a State. A husband calls his wife's sisters 姨, and a lady calls her sisters husbands 私.

St. 2 is occupied with the personal beauty of Chwang K'ang. 手 is here not the hand, but the fingers,—soft delicate, and white. 莢—as in III. XVII. 8. L. 2 describes the whiteness of her skin, and L. 3 that of her neck. 蟪蛄 is the name for the larvae of a beetle which bores into wood, and deposits its eggs in trees. The larvae are remarkable for their whiteness and length, and hence poets turn them to account as here! 瓠犀 is the section of a melon, (VIII. 10 strangely calls it the carpel?), showing the seeds regular and white; such were the lady's teeth. 螭秦 is the name of one of the cicada, rather small, but remarkable for the broad and square formation of its head; such was Chwang K'ang's forehead, like Seven K'ang's in IV. III. 一楊且之皙楊且之頰 蛾 is here the moth of the silkworm, whose small curved antennæ are a favourite figure for the eyebrows of ladies. 倩 denotes the app. of the dimple in smiling. This exact significance of the term has been misused in all



施比河四章使夫第幘牡丁  
 鼠流水君夙以鑣有農  
 滅活洋勞退朝鑣騎郊  
 滅活洋無人翟朱四

- 3 Large was she and tall,  
 When she halted in the cultivated suburbs  
 Strong looked her four horses,  
 With the red ornaments so rich about their bits  
 Thus in her carriage, with its screens of pheasant feathers,  
 she proceeded to our court  
 Early retire, ye great officers,  
 And do not make the marquis fatigued!
- 4 The waters of the Ho, wide and deep,  
 Flow northwards in majestic course  
 The nets are dropt into them with a plashing sound,

our Chinese-and-English dictionaries 盼 denotes the black and white of the eyes clearly defined

St 3 describes the appearance and equipage of Chwang Keang as she drew near to the capital of Wei. 敖敖 has the same meaning as

具頤 in st. 1 說, —as in 11 V 3 農郊 are the suburbs, not far distant from the capital, which husbandmen had brought under cultivation 四牡 are the four horses or stallions

of the carriage, 有騎 expresses their 'appearance as strong' Maou explains 幘 simply by

飾, 'to ornament,' or 'an ornament,' Ch'oo,

more fully, by 鑣飾, 'the ornament of a bridle,' meaning more particularly the iron parts outside the bit in the mouth. In princely equipages these were twisted round with red cloth, both for ornament and a protection from the foam. Yen Ts'an takes 鑣鑣 as denoting

'all the bits,' Maou and Choo, better, as a descriptive adj, expressing the rich appearance of the ornamented instruments 第=蔽, 'a screen'

The front and rear of ladies' carriages were furnished with screens, made in the case of princesses, with pheasants' feathers. The ruler of a State gave audience, with the dawn, to his ministers, and then withdrew to 'the small chamber,' and changed his robes. The last two lines are understood as the expression of the people's feelings, when they saw the beauty and splendour of Chwang Keang — Such a wife was to be cherished by the marquis. Let not the ministers fatigue him with business, so

as to unfit him for showing due attention to her. The poet, it is supposed, repeats the words here, to insinuate his regret for the neglect with which the lady had come to be treated.

St 4 is understood to indicate the rich resources and strength of Ts'e in the Ho, which then flowed northwards along the west of the State 洋洋 describe the vastness of the

stream, and 活活 'the appearance of its current' 鼠=魚罟, 'a fish net' 滅滅 express the sound of the nets entering the water

鱣 is, no doubt the sturgeon. It is described as having a short snout, with the mouth under the chin, covered with bony plates, instead of scales. The flesh is yellow, in consequence of which one name of it is the 'yellow fish'. It is found sometimes of an immense size, and weighs 1,000 pounds. Of the 鱣 I was not so sure. It is described as like a sturgeon, but much smaller,

the snout longer and more pointed, with the flesh white. Williams erroneously calls it 'a kind of eel or water snake, found in the Yang-tszc Keang'. The fish is common enough at Han-k'ow, Kew-keang, and other places on that river. We should no doubt find it also in the Ho. It is described in Blakiston's 'Five months on the Yang-tsze,' p 77. Figures of it are given on p 83 to help naturalists to identify the species. He says 'it had somewhat the appearance of a dogfish or shark,' but I believe the Chinese are correct in saying that it

有魚孽魚揭葭發鱣  
 竭。一孽。姜。揭。葭。發。鱣

Among shoals of sturgeon, large and small,  
 While the rushes and sedges are rank about.  
 Splendidly adorned were her sister ladies,  
 Martial looked the attendant officers.

IV *Māng*

將了匪牟送來非抱氓之氓  
 了無良慫頓涉即我貿貿綵綵  
 無怒媒期斤淇謀絲絲

- 1 A simple-looking lad you were,  
 Carrying cloth to exchange it for silk  
 [But] you came not so to purchase silk —  
 You came to make proposals to me.  
 I convoyed you through the k'ei,  
 As far as Tun k'ew  
 'It is not I, [I said], 'who would protract the time,  
 But you have had no good go between.  
 I pray you be not angry,  
 And let autumn be the time

is a kind of sturgeon. The line might be translated, Amidst shoals of sturgeon, the large and the small. 發發 may describe the abundance of the fishes, or their struggles in the nets. 葭—as in II. XIV. 1. 蓼 is a kind of plant other names for it are 藺 and 荻. 揭揭 express the rank high growth of the rushes. The marchioness of Wei was a K'ang (姜); by 匪姜 must be intended her cousin, attending her from Ts'ao to her harem—the virgins, her companions; 孽孽 expresses the richness of their array. 匪士 are the officers escorting Chwang K'ang and her companions from Ts'ao; 有竭 expresses their martial appearance.

The rhymes are—in st. 1 頤 (prop. cat 15), 衣妻姨私 cat. 1 t. 1; in 2, 黃脂

蟄屏眉 倚盼 cat. 13; in 3, 勢郊縣鏗朝勞 cat. 1; in 4 活, 涉發揭孽竭 cat. 15, t. 3:

Ode 4 Narrative with metaphorical and allusory portions interspersed. A WOMAN WHO HAD BEEN SEDUCED INTO AN IMPROPER CONNECTION NOW CAST OFF RELATES AND REMOANS HER SAD CASE. Māng refers the piece to the time of duke Benen, of whose dissolute character notice has already been taken. He thinks, accordingly, that the piece was directed against the times, and holds up to approval the woman who relates her case in it, as a reformed character. The ode however gives no note of the time when it was composed, nor does anything more appear in it beyond what I have expressed in the above summary.

St. 1 L11-4 describe the way in which the seduction was accomplished. The 子 in L5 shows that we should translate them in the 2d

來。咎。卜。載。漣。復。望。乘<sup>三</sup>。秋。  
以。以。爾。載。既。復。關。不。彼。以。為。期。  
迷。市。無。爾。關。漣。見。以。

- 2 I ascended that ruinous wall,  
To look towards Fuh-kwan,  
And when I saw [you] not [coming from] it,  
My tears flowed in streams  
When I did see [you coming from] Fuh-kwan,  
I laughed and I spoke.  
You had consulted, [you said], the tortoise-shell and the reeds,  
And there was nothing unfavourable in their response  
'Then come,' [I said], 'with your carriage,  
And I will remove with my goods'

person The whole piece, indeed, is addressed to the man, who had first led astray, and then cast off 氓 = 民, 'one of the people' The woman intimates by the term 'that at first she, did not know the man nor anything about him' 蚩蚩 describes his 'ignorant look,' Maou says his 'honest looks' 'Simple-looking' gives the meaning 布 = 'cloth,' without saying of what material The critics define it here by 幣, 'pieces of woven silk' 絲 is the raw silk 貿, = 'to barter,' 'to exchange' 卽 = 就, 'to come to' — 'You came to me to consult,' i.e. to propose that I should at once elope with you The other lines show how far the woman was wrought upon, and how, though yielding to some extent, she tried to bring about a regular marriage Tun-k'ew was a place in Wei, but it cannot be identified The last 4 lines are the substance of the woman's parting words 愆 = 過, 'to go beyond,' here, = 'to protract' 將 = 請, 'to beg,' 'to ask' The man must have made his first approach in the beginning of summer, when the silk from the cocoons was ready for sale.

St 2 describes the elopement, how anxious the woman was, when the time came, to see her lover, and how she sought, notwithstanding, to get some justification of her deed 塤 = 毀, 'broken down,' 'dilapidated' 垣 = 牆, 'a

wall' Choo says that Fuh-kwan was 'the place where the man lived,' Maou, 'a place near which he lived' The characters would appear to be the name of a barrier-gate, through which the visitor must come Through modesty, she mentions the place, and not the person The Urhya defines 漣漣, as 'the appearance of weeping,' but we must not lose the significance of 漣漣, denoting continuity Choo supposes the last 4 lines to have been spoken by the woman, questioning the visitor K'ang-shung, better, it appears to me, refers the first two to the man, and the others to the woman 卜 is used of divination by the tortoise-shell, and 筮 of divination by the reeds or milfoil 體, — see on the Shoo, V 119, 10 It properly belongs to the form, on the burnt shell, but is here applied also to the diagrams indicated by the reeds 賄 = 財, 'wealth, substance' It does not appear in what the woman's wealth consisted There was probably little of it, notwithstanding her use of the term 'The man,' says Ying-tai, 'had never divined about the matter, and he only said so to complete the process of seduction The critics dwell on the inconsistency of the parties' having recourse to divination in their case 'Divination is good only if used in reference to what is right and moral'

三  
桑之木落。其葉沃  
若。嗟鳩兮。無食  
桑。嗟女兮。無  
與一耽。一之耽兮。猶  
可說也。女之耽  
兮。不可說也。  
桑之落矣。其黃而  
隕。自我徂爾。一歲  
食貧。淇水湯湯。漸  
申帷裳。女也不爽。

- 8 Before the mulberry tree has shed its leaves,  
How rich and glossy are they!  
Ah! thou dove,  
Eat not its fruit [to excess].  
Ah! thou young lady,  
Seek no licentious pleasure with a gentleman  
When a gentleman indulges in such pleasure,  
Something may still be said for him,  
When a lady does so,  
Nothing can be said for her

- 4 When the mulberry tree sheds its leaves,  
They fall yellow on the ground.  
Since I went with you,  
Three years have I eaten of your poverty,  
And [now] the full waters of the K'o  
Wet the curtains of my carriage.  
There has been no difference in me,

In st. 3, the woman is conscious of the folly she had committed. 沃若 = 沃然 glossy like. The dove here is not the turtle-dove of II.1, but another species, called the *k'uei* 鵲 (鵲鳩), rather smaller than a pigeon, marked with greenish black spots, having a short tail, and noisy from which it is named the chattering dove (鳴鳩). It appears in the spring, and goes away in the winter. 悲 denotes the berries of the mulberry tree. This dove is very fond of them, and they are supposed to intoxicate it. Here the allusive and metaphorical element comes in. The dove, drunk with the berries, represents the young lady who has been indiscreet. 耽 = 樂 to take pleasure, or as Yen Te'an has it, 溺好

to be sunk—over head and ears—in love. 說 is explained by 解 to explain, found where we might render it by—to give satisfaction for. A man's sphere, it is said, is wide, and by good services and deeds he may expiate his indiscretion; but in a woman's limited sphere, if she lose her virtue, she loses all. The speaker in the ode finds this out—too late.

In st. 4 the woman appears cast off and returning to her original home. In l. 2, 而一旦, and.—The leaves become yellow and fall. So was it now with her a faded beauty. In l. 3, 爾 is best taken as a particle—矣. 徂 = 往 to go away. 湯 (shang) 湯 is descriptive of the full waters of the stream. 漸 = 漬 to wet. A woman's carriage was curtained

怨。及<sup>六章</sup>之。哂其笑矣。靜思  
 沮則有片。爾偕老。名使我  
 極。其德。上貳具行。上也罔

But you have been double in your ways  
 It is you, Sir, who transgress the right,  
 Thus changeable in your conduct

- 5 For three years I was your wife,  
 And thought nothing of my toil in your house.  
 I rose early and went to sleep late,  
 Not intermitting my labours for a morning  
 Thus [on my part] our contract was fulfilled,  
 But you have behaved thus cruelly  
 My brothers will not know [all this],  
 And will only laugh at me.  
 Silently I think of it,  
 And bemoan myself

- 6 I was to grow old with you,  
 Old, you give me cause for sad repining  
 The K'e has its banks,  
 And the marsh has its shores.

at the sides The curtains were to the ear-  
 riage what the lower garment (裳) was to the  
 body, and hence they were called 帷裳  
 女, of course, is the woman herself, and 上  
 the gentleman We might translate in the 2d  
 person —'It was not the woman, who,' &c 爽  
 =差, 'different' Maou explains 極 by 中  
 =中止, 'the path of the correct mean,'  
 Choo, by 个, meaning the 'perfect' rule of  
 conduct 一 have a verbal force, 'now two,  
 now three,' i. e. varying

St. 5 靡室勞 = 不以室家之  
 務爲勞, —as in the translation L 4, lit, =

'did not have a morning' 夙 and 夜, sepa-  
 rated, as in l 3, are diff from the phrase 夙夜  
 in n II 3, et al In l 5, K'ang-shing makes  
 我 = 我, 'I' and 遂 = 久, 'long' — 'I have  
 thus been long with you' But we cannot so  
 explain the terms 相約之 = 'the  
 words of their covenant,' and 遂 = 成, 'to  
 complete,' 'to be complete' Driven away, as  
 she was, her brothers ignorant of all the cir-  
 cumstances, would not acknowledge her It is  
 to be supposed her parents were dead 哂  
 (he) is intended to express a sneering laugh  
 In l 9, 口 is the particle

St 6 老 in l 2 is a stumbling block to the  
 critics, as the woman had been the man's no-

有角之宴。言笑晏晏。信誓旦旦。不思其反。反是不思。亦已焉哉。

In the pleasant time of my girlhood, with my hair simply gathered in a knot,  
Harmoniously we talked and laughed  
Clearly were we sworn to good faith,  
And I did not think the engagement would be broken  
That it would be broken I did not think,  
And now it must be all over!

V *Chuh kan*

竹竿。籊籊。以釣淇水。邈矣。遠之。爾思。不致。

- 1 With your long and tapering bamboo rods,  
You angle in the K'e.  
Do I not think of you?  
But I am far away, and cannot get to you

marital wife for only 8 years. I conceive, however we are not to press a term in such a piece.  
洋一涯 a bank or shore. The K'e had its banks, and the marsh its shores; people know where to find them. But it was not so with the man who acknowledged no rules nor bounds in his conduct. 總角 describes the hair gathered, without any pins, into two horn like knots. Lads wore their hair so, till they were capped, and girls, till they were married.

晏晏—和柔 harmonious and soft. 旦旦—明 clearly — Our faithful oaths (pledges) were distinct. 不思其反 I did not think of the going contrary i. e., of the possibility of the engagement's being broken. Choo expands the last line, 則亦如之何哉 亦已而已矣. What then can be done? It is all over yes, all over

The rhymes are—in st. 1, 蚩絲絲謀 洪丘 媒 期 cat. 1 t. 1; in 2, 垣關 關 漣 關 言 言 遷 cat. 14 in 3, 落 若 cat. 5, t. 3; 甚耽 (prop. cat. 8), cat. 7 t. 1; 說說 cat. 15, t. 3; in 4, 隕貧 cat.

13; 湯穀爽行 cat. 10 極德 cat. 1 t. 8 in 5, 勞朝暴 笑悼 cat. 2; 寢 遶 cat. 15, t. 8; in 6, 怨岸 泮宴 晏 旦反 cat. 14; 巴哉 cat. 1 t. 1

Ode 5. NARRATIVE. A DAUGHTER OF THE HOUSE OF WEI, MARRIED IN ANOTHER STATE, EXPRESSES HER LONGING TO REVISIT WEI. The argument of this ode is thus the same with that of III. XIV. This, however is shorter and simpler. The Little Preface says, Indeed, that the lady here was unhappy in her marriage, and that she was able by a sense of propriety to prove her longing. But neither of these things appears in the piece. She thinks of the scenes of her youth, and longs that she were back among them. That cannot be, she is now so far removed from them; and with an exclamation of regret she submits to her lot. This is the substance of the poem.

St. 1 籊籊—long and tapering I translate the first 2 lines in the 2d person, because of the 爾 in the 8d line. When young, the

以爲我憂。松舟。駕出遊。淇水滌滌。檜楫。佩玉之儺。在左。巧笑之瑳。淇水在右。泉源在右。遠兄弟父母。在右。女子有行。泉源在左。淇水

- 2 The Ts'euen-yuen is on the left,  
And the waters of the K'e are on the right  
But when a young lady goes away, [and is married],  
She leaves her brothers and parents
- 3 The waters of the K'e are on the right,  
And the Ts'euen-yuen is on the left  
How shine the white teeth through the artful smiles!  
How the girdle gems move to the measured steps!
- 4 The waters of the K'e flow smoothly,  
There are the oars of cedar and the boats of pine.  
Might I but go there in my carriage and ramble,  
To dissipate my sorrow!

speaker had been pleased to look at the fishers, and she would be glad to be able to do so again 遠莫致之, 'from the distance, there is no bringing it about,' i.e., there is no getting a sight of the Wei anglers. As Gow-yang Sew expands it, 遠適異國, 不得見焉

Stt 2, 3 The Ts'euen-yuen is 'The Hundred Springs,' referred to on in XIV 1. It flowed 1st on the northwest of the capital of Wei, and then, after a southeast course, joined the K'e, which came from the southwest. The north was held to be 'on the left,' and the south 'on the right.' Hence the rivers are spoken of thus relatively. The lady remembers the pleasures she had experienced between those streams, and mourns that she no longer resided in Wei. If we seek for any allusive element in the two rivers, as the old interpreters do, we only fall into absurdities. 女子, 云云, —see on in XIV 2. The last two lines of st 3 indicate more particularly what the lady's pleasures had been,—rambling with her companions, in happy converse and elegant dress. 瑳 is here explain-

ed by Maou, as 'the appearance of an artful smile,' but the word properly denotes 'the brilliant, white appearance of a gem.' Here it signifies the ivory of the teeth displayed in smiling. 佩玉, 'the gems attached to a girdle.' An ornament of various gems, variously strung together, was worn anciently by ladies at the girdle. We shall have occasion to speak of it again. The gems struck against each other, and made a noise in walking. 儺 means 'to walk with measured steps (行有節).'

St 4 滌滌 denotes the 'app of the flowing current.' 檜, called also 楫, is probably a cedar, 'having the leaf of the cypress, and the trunk of a pine.' 松 is the pine. 駕, 云云, —as in in XIV 4.

The rhymes are—in st 1, 淇, 思, 之, cat. 1, t 1 in 2, 右, 月, 云, t 2 in 3, 左, 瑳, 儺 (prop cat 14), cat 17 in 4, 滌, 舟, 游, 憂, cat 3, t 1.

VI *Hwan lan*

芄蘭

遂兮。芄蘭之支。能不知。容兮。  
 能不知。容兮。佩鞞。雖則佩鞞。  
 佩鞞。雖則佩鞞。芄蘭之支。能不知。容兮。

- 1 There are the branches of the sparrow gourd,—  
 There is that lad, with the spike at his girdle.  
 Though he carries a spike at his girdle,  
 He does not know us  
 How easy and conceited is his manner,  
 With the ends of his girdle hanging down as they do!
- 2 There are the leaves of the sparrow gourd —  
 There is that lad with the archer's thumble at his girdle.  
 Though he carries an archer's thumble at his girdle,  
 He is not superior to us.  
 How easy and conceited is his manner,  
 With the ends of his girdle hanging down as they do!

Ode 6. Allusive. *P'U* was a young man of HANK. Acc. to the Little Preface, the subject of this piece is duke Hwuy of Wei,—Soh, the son of Seuen and Seuen K'ang, who succeeded to the State after the murder of his brothers, K'eh tze and Shih;—see on ill XIV. He was then young acc. to the T'ao-chuen—T'oo-yu says 15 of 16. Choo says he cannot tell who is the subject, and does not think it worth his while to attempt an application of it to any one in particular. Nothing more than what I have stated can be deduced from the language of the two stanzas.

L1 in both stanzas. The *hwan lan* is a creeping plant, the stalk of which, when broken, exudes a white juice. Its leaves may be eaten, both raw and cooked. It has the names also of 蘿藦, and 雀瓢; by the last of which I have translated it. From the Japanese plates, we might conclude that it was a *gynophora*. Some explain 支 by 莢 pods, those of the plant, several inches long hanging

down from among the leaves, like an awl. The weakness of the plant, unable to rise from the ground without support, is supposed to be the reason why it is introduced here, with an allusion to the weak character of the youth who is spoken of.

L2. 童子 may be used of any one under 15. The *ku* was an ivory spike, worn at the girdle for the purpose of loosening knots. It belonged to the equipment of grown up men, and was supposed to indicate their competency for the management of business, how intricate. The youth in the ode had assumed it from vanity. The *shieh* was an instrument, also of ivory worn by archers on the thumb of the right hand, to assist them in drawing the string of their bow. A ring of jade is now used for this purpose. K'ang-shing makes the *shieh* to have been a sort of glove, made of leather and worn with the same object on 3 fingers of the right hand.

L4. I agree with Wang Yin-che in taking 能 here as 而 and yet, corresponding to 雖 in



VII *Ilo kwang*

會不崇朝。誰謂宋遠。會不容刀。誰謂河廣。跂予望之。誰謂宋遠。葦杭之。誰謂河廣。河廣。

- 1 Who says that the Ilo is wide?  
With [a bundle of] reeds I can cross it  
Who says that Sung is distant?  
On tiptoe I can see it
- 2 Who says that the Ilo is wide?  
It will not admit a little boat  
Who says that Sung is distant?  
It would not take a whole morning to reach it

13 The line is condemnatory of the youth, pretending to be a man, but without a man's knowledge or ability, but I cannot get Maou's idea out of it in st 1 — 'He does not say (=think) that he has no knowledge, but is proud and insolent to others (不自謂無知, 以驕慢人); nor follow him in taking 甲 in st 2 as = 狎. The lines are at least translatable, as they are, and 甲 = 長, 'to be superior to,' 'to rule over'

Ll 5, 6 容 is 'the manner,' or 'air,' of the youth, and 遂, the appearance of it, as in the translation. 悸 expresses the appearance of his girdle hanging down, — 'in a jaunty manner'

The rhymes are—in st 1, 支, 觸, 觸, 知, cat 16, t 1, 遂, 悸, (and in st 2), cat 15, t. 3 in 2, 葉, 轢, 轢, 甲, cat 8, t 3

Ode 7 Narrative OTHER THINGS, MORE DIFFICULT TO OVERCOME THAN DISTANCE, MAY KILL ONE FROM A PLACE Both Maou and Choo refer this short piece to a daughter of Seuen Keang, who was married to duke Hwan of Sung, — see on III. LX After giving birth to a son, who became duke Seang, she was divorced, and returned to Wei. When that son succeeded to Sung, she wished to return to that State, but the rules of propriety forbade her, as having been divorced, to do so, and she is supposed to have made

these verses to reconcile herself to her circumstances. They are supposed, therefore to be much to her honour, as showing how she could subordinate her maternal longings to her sense of what was proper! Yen Ts'an started a difficulty about the time when the lines were written, making them earlier than the accession of duke Seang, and this would affect the general interpretation. It is hardly worth while, however, to discuss this point.

Ll 1, 2, in both stt 葦, — 'a reed or rush' 杭 = 渡, 'to cross over' I agree with Ying-tai in taking 葦 as meaning, not 'a single reed,' but 'a bundle of reeds' 會 = 則. We can hardly translate it. If we try to do so but would come nearest to its meaning — 'It is not wide, but,' &c 刀 means a small boat. A more modern form of the character has 舟 at the side. It is not true that the Ilo is so narrow, or that we could cross it with the help of a bundle of reeds, but the speaker thus intimates that if nothing but the stream of the Ilo stood in her way, she could easily get across it. So, in the other lines

Ll 3, 4 跂 (L'e, 2d tone) = 舉踵, 'to raise the heel,' i. e. to stand on tiptoe 崇朝, — see on IV VII 2

The rhymes are—in st 1, 杭 望, cat 10, in 2, 刀, 朝, cat 2

VIII. *Pih he*

伯兮

伯兮 伯兮 伯兮 伯兮 伯兮 伯兮 伯兮 伯兮 伯兮 伯兮  
 日心首疾。出日願思伯。其雨其雨杲杲。誰適爲容。飛蓬豈無膏沐。自伯之東首如。爲卜前驅。桀兮伯也執殳。

- 1 My noble husband is how martial like!  
The hero of the country!  
My husband, grasping his halberd,  
Is in the leading chariot of the king's [host].
- 2 Since my husband went to the east,  
My head has been like the flying [pappus of the] artemisia.  
It is not that I could not anoint and wash it,  
But for whom should I adorn myself?
- 3 O for rain! O for rain!  
But brightly the sun comes forth  
Longingly I think of my husband,  
Till my heart is weary, and my head aches.

Ode 8. Narrative and metaphorical. A WIFE MOURNS OVER THE PROTRACTED ABSENCE OF HER HUSBAND ON THE KING'S SERVICE. MAOU thinks that this piece was directed against the warlike character of the times, when officers were long kept on service away from their families. K'ang shing more particularly and I believe correctly referred it to the year B. C. 66, when, as we learn from the Ch'un T's'u (II. v 6), Wei and some other States did service with the king against the State of Ch'ing. That was in the time of duke Seuen of Wei.

St. 1 Choo takes 伯 as a designation of her husband by the lady. This is much better than to take it, with Maou, as a designation of him by his office, which he supposes to have been the presidency or charge of a district (州伯).

揭武貌 martial like. 桀—one of a myriad,—a hero. The shoo was a club or halberd, 10 or more cubits long, made of wood thick and heavy towards the point, but without a sharp edge. It was used to strike down, not to pierce. The lady sees her husband in his chariot, and in the front of the king's host,—the post of daring and danger.

St. 2 Ch'ing lay to the south west of Wei. The troops of Wei and the other States must first have marched west to the capital, to join the royal army and then gone east to attack Ch'ing. 蓬,—see on II. XIV 2. It is here called the flying pappus with reference to its bristly or feathery pappus, through which its seeds are dispersed by the wind. Such had the lady's hair become. 膏沐 are both nouns;—Have I no ointment and wash? The wash for the head was congee water. Both Maou and Choo explain 適 (tek) by 主 to pay chief attention to, to set the mind on,—as in Ana. IV x. 爲 is in the 3d tone,—for 容—妝飾容貌 to adorn the person. The Complete Digest expands the line,—今君子在外我固無所主矣。則誰所主而爲之容耶

St. 3. 其雨—其 has here the optative or imperative force, which is so common in the Shoo. Wang Yin-che exp! It, in this signifi

心使思願之背樹草得  
 病我伯言背樹草得

- 4 How shall I get the plant of forgetfulness?  
 I would plant it on the north of my house.  
 Longingly I think of my husband,  
 And my heart is made to ache.

IX. Yew hoo

淇綏有章裝之之淇綏有章  
 腐在狐了夢梁在狐  
 心彼綏無矣心彼綏

- 1 There is a fox, solitary and suspicious,  
 At that dam over the K'e  
 My heart is sad,  
 That man has no lower garment
- 2 There is a fox, solitary and suspicious,  
 At that deep ford of the K'e

cance, by 尙, and 庶幾 泉泉=日色  
 明, 'the sun looking bright' These two lines  
 are metaphorical —As, when one longs for rain,  
 and day after day is disappointed by a brilliant  
 sun, so was it with the lady longing for the  
 return of her husband, while yet that return  
 was continually delayed 日心 generally  
 means—'with a pleased or contented mind,'  
 but that signification cannot well be applied  
 here Maou explains 日 by 厭, 'to be satiat-  
 ed, or surfeited,' and Wang T'ao observes that  
 'satisfaction of mind is expressed by 日心,  
 and so is also is a fulness of anxious thoughts  
 快意謂之曰心, 憂念之思滿  
 足於心, 亦謂之曰心' 願言,  
 —see on III XIX 1

St 4 諛—as in L 1, 'to forget' There is  
 a plant which is fancied to have the quality of  
 making people forget their sorrows, for which  
 purpose the flowers and leaves are cooked to-  
 gether It is called 萱草 and 諛草, and  
 also 鹿葱, 'stag's onions' In the Japanese  
 plates it is the *hemerocallis Japonica*, or Day lily  
 背, 'the back,' is considered to be 'the north

of the body' Here the term denotes 'the part  
 of a house behind the apartments and chambers,'  
 which was called 北堂, 'the north hall'  
 Outside and below this was a small piece of  
 ground, where a few flowers and shrubs could  
 be planted, and here the lady says she would  
 plant 'the grass of forgetfulness' 瘳=病,  
 'to be sick,' 'to ache'

The rhymes are—in st 1, 榻, 桀, cat 15, t  
 3, 爰\*, 駟, cat 4, t 1 in 2, 東, 蓬, 容,  
 cat 9 in 3, 日, 疾, cat 12, t 3 in 4, 背\*,  
 瘳\*, cat 1, t 2

Ode 9 Metaphorical A WOMAN EXPRESSES  
 HER DESIRE FOR A HUSBAND She does so cer-  
 tainly in a singular way, and there is considera-  
 ble difficulty in explaining satisfactorily these  
 few lines The 'Little Preface' says the piece is  
 directed against the times —Through the misery  
 and desolation of Wei, many, both men and wo-  
 men, were left unmarried, or had lost their part-  
 ners, and in such circumstances, acc to ancient  
 practice, the marriage rules might have been  
 relaxed, and made more simple and easy, to en-  
 courage unions and the increase of the people  
 Because the government took no action in this  
 direction, this piece was written to censure it

服。之。之。淇。綏。有<sup>言</sup>帶。之。之。  
 了。憂。側。在。狐。了。憂。  
 無。欠。心。彼。綏。無。欠。

My heart is sad,—  
 That man has no girdle.

- 3 There is a fox, solitary and suspicious,  
 By the side there of the K'e.  
 My heart is sad,—  
 That man has no clothes.

X. *Muh kwa*

也。爲。永。報。琚。之。瓜。以。投<sup>畀</sup>。木。  
 好。以。也。排。瓊。報。木。我。瓜。

- 1 There was presented to me a papaya,  
 And I returned for it a beautiful leu gem,  
 Not as a return for it,  
 But that our friendship might be lasting

But, as Choo observes, there is nothing in the language of the ode to suggest to us that such was its design. The language, indeed, must be strained to reconcile it with this interpretation.

III.1,2. in all the etc. 綏 is read *slavery* and the dict. Yuh p'ien (玉篇; A. D. 533) quotes LS of VIII.1, with 久久 instead of 綏綏. The K'ang ho dict. refers to the line under this sound of the character and would fain deduce the meaning of the phrase from that of 綏綏 having long hair or fox like. It concludes how ei with giving the explanation of it by Mao, — 匹行貌 the app. of walking in pairs. The 1st line then, is with Mao's. There is a pair of foxes; and the piece becomes allusive. It is all as it should be with the foxes. Those unmarried multitudes are worse off. Choo on the other hand makes 綏綏 to mean the app. of walking solitary seeking a mate (獨行求匹之貌); so that the piece becomes metaphorical. — As is the fox, so is the individual, who is in the speaker's eye. The seeking a mate is imported into the phrase. Yen Ts'an seems to get a better account of it. — The fox is by nature suspicious. 綏綏 describes one walk g. soll

tary slowly and suspiciously 梁—as in III.X.3. 踟. — see on III.X.1 where the character is used as a verb, meaning to go through deep water with the clothes on. Here it is a noun, meaning a deep ford, which must be crossed in such a way. Two other significations of the term are given in the dict., to which some critics hold here. One is stepping stones; the other a high and dangerous bank.

III.3,4 心之憂矣 must be understood of the speaker or of the writer 之子—是人 as in LVI, et al. It is most naturally taken as masculine. Mao's interpretation of the ode requires the phrase to be taken in the plural;— those parties the men and women, who were left through the unhappiness of the times, without partners. 無裳 無帶 and 無服 describe the desolate appearance of the witless man, and intimate that the speaker would be glad to supply his wants,— make him lower garments, a girdle, and clothes in general; i. e., would be glad to become his wife. It is a strange way of intimating her wish. 袿 It is supposed, is used in the 1st, etc., because a man walks along the top of a dam with his lower garment on; and 帶 in the 2d,

好也。瓊三李。投三好也。瓊桃。投三  
 也。水玖。報我以木也。水瑤。報我以木  
 以匪之。以木  
 爲報以木

- 2 There was presented to me a peach,  
 And I returned for it a beautiful *yaou*-gem,  
 Not as a return for it,  
 But that our friendship might be lasting
- 3 There was presented to me a plum,  
 And I returned for it a beautiful *leu*-stone,  
 Not as a return for it,  
 But that our friendship might be lasting

because he would have taken off his girdle in crossing the ford

The rhymes are—in st 1, 梁裳, ent 10  
 in 2, 屈帶, ent 15, t 3 in 3, 側服\*,  
 ent 1, t 8

Ode 10 Metaphorical SMALL GIFTS OF KINDNESS SHOULD BE RESPONDED TO WITH GRATITUDE, BUT FRIENDSHIP IS MORE THAN ANY GIFT. When Wei was nearly extinguished by the Teih, duke Hwan of Ts'e, as the leading prince among the States, came grandly and munificently to its help, and Maou finds in this ode the grateful sentiments of the people of Wei towards him. We can hardly conceive that this is the correct historical interpretation of the piece. If it be so, Hwan's all but royal munificence and favour is strangely represented by the insignificant present of fruit. Choo compares the piece with n XVII, and thinks it may refer to an interchange of courtesies between a lover and his mistress. We need not seek any particular interpretation of it. What is metaphorically set forth may have a general application.

Ll 1, 2 in all the stt 投 means, properly, 'to throw at or to,' but here—'to present' 木瓜 is the well-known *carica papaya*, called a 瓜, we presume, from its gourd-like fruit. We must understand the terms here of the fruit, and not of the tree. But what are we to make of the 木桃 and 木李 in the other stanzas? Neither Maou nor Choo says anything in explanation of the 木, nor does the Urhya mention such trees. The probability is, therefore, that we are to understand by the phrases simply the peach proper and the plum proper. The *Pun-ts'au*, indeed, gives the name of 木桃 to the *cha-tsze* (櫨了), 'a kind of bad

pear,' and of 木李 to the *ming cha* (檳櫨) which is described as an inferior variety of the *muh kua*. But these identifications have been made for the sake of the texts before us. Maou quotes a saying of Confucius, that in this ode he saw 'the ceremony of sending presents in bundles made of rushes (荷苜之禮行),' which might lead us to translate 'a bundle of the papaya,' &c., but where Maou found the saying, we do not know. It appears, indeed, in the fabrication by Wang Suh, attributed to K'ang Ts'ung (孔叢了), but it was stolen, probably, by Suh from Maou. The Shwuh-wän defines 瓊 as 'a gem of a carnation colour,' but in this ode the term is used as an adj., = 'beautiful (木之美名)' 瑤 is the name of a gem. Two square *leus* formed part of the furniture of the girdle appendages,—see on V 3. The *yaou* was another prized gem, or stone, ace to the Shwuh wän, and the *leu* was a stone, ranking in value immediately after the gems.

Ll 3, 4 As expanded by Yen Ts'an, these two lines are—此非足爲報, 欲以結好於永久. 'This is not sufficient to be a return, but I wish by means of it to tie the bonds of friendship for ever.'

The rhymes are—in st 1, 瓜\*, 瑤, cat 5, t 1, (and in 2, 3), 報\*, 好\*, cat 3, t 2 in 2, 桃, 瑤, cat 2 in 3, 李, 玖\*, cat 1, t 2

CONCLUDING NOTE We have thus arrived at the end of the odes of Wei. Those in this 3d Book of them do not differ much in character from those in the others, though there is less in them of the licentiousness which often disgraced the court, and of the oppression of the government. The 3d and 4th pieces are the most

interesting and ambitious. Chang Tsae, a friend of Choo Ho's, says, The State of Wei lay along the banks of the Ho. The soil was not deep, and the disposition of the people was volatile; the country was level and low and so the people were soft and weak; it was fertile and did not require much agricultural toil, so that the people were indolent. Such was the character of the inhabitants, and their songs and music were licentious and bad. To listen to them would induce idleness, insolence and depravity. So is it also with the odes of Ch'ing.

More favourably Choo Kung-t'ien says, Wei had many superior men. In the odes there appear duke Woo (v.L.) a ruler whose equal is hardly to be found in other States and Duke Wan (iv.VI.), the restorer of the State. Besides these, we have the filial sons of III.VII., the

faithful minister of III.XV., the wise man of III.XVI., the worthy great officers of iv.IX., the worthy musician of III.XIII., and the recluse of v.II. All these stand eminently out in a time of degeneracy. Next to them are to be ranked the two princes of III.XIX., striving to die for each other. Then there are the six worthy princesses:—Chwang Hs'ang Kung Hs'ang, the wives of Min of Hsü and Hwan of Sung and the two heroines of III.XIV., and v.V. There are, more over In addition to these, Tao Kwei of III.III., virtuously careful of her person; the lady of v.VIII., so devoted to her husband; she of III.VIII., so well acquainted with what constituted virtuous conduct; and she of III.X., cast off, and yet maintained her good name. Wei had thus not only many superior men, but many wives of ability and virtue.

BOOK VI THE ODES OF THE ROYAL DOMAIN

I. *Shoo li*

此求我我搖靡稷彼  
何人哉。悠若心知靡之黍  
人。何知謂我不者。心行離。  
人。何知謂搖邁彼

黍離

王  
之  
六

- 1 There was the millet with its drooping heads,  
There was the sacrificial millet coming into blade  
Slowly I moved about,  
In my heart all-agitated  
Those who knew me  
Said I was sad at heart  
Those who did not know me  
Said I was seeking for something  
O distant and azure Heaven!  
By what man was this [brought about]?

TITLE OF THE BOOK — 王  
'Wang, Book VI of Part I' By Wang (King or King's) we are to understand the territory which constituted the royal domain or State, attached to Loh, or the eastern capital of Chow. At the beginning of that dynasty, king Wän occupied the city of Fung, from which his son moved the seat of govt to Haou (see the Shoo on V iii. 6). In the time of king Ching, a city was built by the duke of Chow, near the pres. Loh-yang, and called 'the eastern capital'. Meetings of the princes of the States assembled there, but the court continued to be held at Haou, till the accession of king P'ing, who removed to the east in B.C. 769. From this time the kings of Chow sank nearly to the level of the princes of the States, and the poems collected in their domain were classed among the 'Lessons of Manners,' though still distinguished by the epithet of 'Royal,' prefixed to them.

Ode 1 Narrative AN OFFICER DESCRIBES HIS MELANCHOLY AND REFLECTIONS ON SEEING THE DESOLATION OF THE OLD CAPITAL OF CHOW. There is nothing in the piece about the old capital of Chow, but the schools both of Maou and Choo are agreed in this interpretation of it. In Han Ying and Lew Heang we find it differently attributed, and with more than one meaning, but we need not enter on their views, which are valuable only as showing that the historical interpretation of the odes was made, in the end of the Chow and the beginning of the Han dyn., by different critics, according to their own ability and presumptions. The place of the piece, at the commencement of this Book, should be decisive in favour of the common view.

Ll 1 1, in all the stt describe what the writer saw, and how he felt. Maou makes 彼, = 'there,' the site of the ancestral temple and the buildings of the old palace, from which they had disappeared. We must construe it,

悠 知 知 行 彼 悠 知 知 行 彼  
 蒼 我 我 邁 黍 蒼 我 我 邁 黍  
 人 者 者 靡 離 人 者 者 靡 離  
 此 謂 謂 靡 離 此 謂 謂 靡 離  
 何 我 我 中 彼 何 我 我 中 彼  
 人 何 心 心 稷 人 何 心 心 稷  
 哉 求 憂 如 之 哉 求 憂 如 之  
 悠 不 噎 實 悠 不 醉 穗

- 2 There was the millet with its drooping heads,  
 There was the sacrificial millet in the ear  
 Slowly I moved about,  
 My heart intoxicated, as it were, [with grief]  
 Those who knew me  
 Said I was sad at heart.  
 Those who did not know me  
 Said I was seeking for something  
 O thou distant and azure Heaven!  
 By what man was this [brought about]?

- 8 There was the millet with its drooping heads,  
 There was the sacrificial millet in grain  
 Slowly I moved about,  
 As if there were a stoppage at my heart.  
 Those who knew me  
 Said I was sad at heart.  
 Those who did not know me  
 Said I was seeking for something  
 O thou distant and azure Heaven!  
 By what man was this [brought about]?

however with 黍 and 稷 — that millet, &c., meaning, no doubt that which the writer had seen where the seat of the kings formerly was. *Sia* and *tsia* are both varieties of the millet, *黍* acc. to Williams being *setaria nigrescens*, and 稷 simply *millet*. The *Pao-t'ou* makes the essential difference between them to be that the grains of the *sia* are glutinous, and those of the *tsia* not. A spirit is distilled from the former the latter are more used for food. The

稷 is also called 明粢, and 稷 and was used much as a sacrificial offering. Until the plants are authoritatively identified, I call 黍 millet simply and 稷 sacrificial millet. 離離 is descriptive of the drooping appearance (垂貌) of the heads of the *sia*, which is very characteristic in the best pictures of the plant. 苗 is the plant shooting up in the blade;





渴。苟 了 卜 矣。日 棲 有  
無 了 括。牛 之 了 佔。  
飢 役。君 羊 夕 桀。雞

The fowls roost on their perches,  
And in the evening of the day,  
The goats and cows come down and home,  
But my husband is away on service.  
Oh if he be but kept from hunger and thirst!

III. *Keun tsze yang yang*

貝 招 了 君 貝 招 了 君 君  
樂 我 執 了 樂 我 執 了 了  
只 由 詔。陶 只 由 箕。陽 陽  
日。敖。右 陶。日。房。右 陽。陽

- 1 My husband looks full of satisfaction.  
In his left hand he holds his reed-organ,  
And with his right he calls me to the room  
Oh the joy!
- 2 My husband looks delighted  
In his left hand he holds his screen of feathers,  
And with his right hand he calls me to the stage  
Oh the joy!

期。the time of his return. 不日不月—as in the translation. Choo says, The length of his service is not to be calculated by days and months (不可計以日月) 曷至哉 is taken by Choo of the place where the officer was at the time. As the Complete Digest expands it, 且今何所至哉其所至之地吾亦不得而知之也 K'ang-ahing connects the line closely with the preceding — I do not know the set time of his return,—the time when he ought to come. That is the meaning of the 3d line in st. 2, where 偁—會 to assemble, to meet In st. 1, 曷 where; in 2, when.

Ll. 4, 6. The creatures around her had their nightly resting places, while her husband had

note. 罅 is the name for holes made in the walls for fowls,—chiselled out, as Maou says, from the walls of earth and lime, of which the houses were built. 桀—杙 a post; but we must think rather of a perch. K'ang-ahing unnaturally, explains 下來 by 從下牧地而來 'come from their low pasture-lands. 括—至 to come, to arrive.

Ll. 7, 8. 苟 If must be taken as exp. meaning a wish or prayer. As Le Kung-k'ao puts it, 既不得歸則庶幾其在道路之間且無飢渴之患亦可矣 Since he cannot come immediately if peradventure in his travelling he escape the suffering of hunger and thirst, so far well.

IV *Yang che shwuy.*

歸月懷申。與之薪。不揚<sup>二章</sup>揚<sup>一</sup>  
 哉。予哉。懷我子。彼流之。之  
 還。枯哉。成不其束水。水

## 1 The fretted waters

Do not carry on their current a bundle of firewood!  
 Those, the members of our families,  
 Are not with us here guarding Shin  
 How we think of them! How we think of them!  
 What month shall we return home?

The rhymes are—in st 1, 期, 哉, 時, 來, 思, cat 1, t 1 in 2, 月, 佺, 桀, 括, 渴, cat 15, t 3

Ode 3 Narrative THE HUSBAND'S SATISFACTION, AND THE WIFE'S JOY, ON HIS RETURN This again is the view of Choo He, who regards this ode as a sequel of the preceding one, and I do not think anything better can be made of it. Still it does not carry with itself the witness of its own correctness, so much as the interpretation of ode 2. Choo refers, as if with some doubt of his own view, to that of the old school, that the piece is expressive of commiseration for the disordered and fallen condition of Chow, and that it shows us, more especially, the officers encouraging one another to take office, for the sake of preserving their lives. To my mind the piece, as a whole and in its details, is accompanied with greater difficulties on this interpretation than on the other.

Both stanzas 陽陽 = 得志之貌 'the appearance of satisfaction, having got one's will' So, Choo Maou's explanation is nearly the same, —'not exercising the mind on anything' 陶陶 indicates 'the app of harmony and joy' 簋 is used for 笙, an instrument in which the ancient Chinese had the rudiments of the organ. It consisted of 13 or of 19 tubes, set up in the shell of a gourd, each with an orifice near the bottom, to which a movable tongue of metal called 簋 was fitted. The whole was blown by the mouth. 翯 was a sort of flag or screen carried by dancers, with which they could screen themselves at parts of their performance. The 3d lines are the most difficult, and none of the critics throw much light upon them. Acc to Maou, by 房 we are to understand 'the music in the apartment,' and 由 = 用, 'to use' The king, it is said, had the pieces of the *Chow Nan* sung to him with music in an inner apartment of the palace, and the officer of the ode is made to appear beckoning to his friends to

follow him, and take part in the performance, all unworthy, as it was, of his and their position and abilities. In the 2d stanza, he beckons to them, in the same way, to follow him to the place where the dancers or pantomimes performed their part, 敖 = 舞位, 'the places for the dancers' All this is very harsh and forced, and could hardly be followed by the expression of delight in the last line. Choo contents himself with simply explaining the terms, and that obscurely. He defines 山 by 從, which we must take as meaning 'to follow to,' in order to construe it similarly in both stanzas. The general meaning is plain enough. The husband, returned from his long service, forgets all his toils, and is ready to express his pleasure by music and dancing, and his wife shares in his joy. 只目—as in III Δ.VI

The rhymes are—in st 1, 陽, 簋, 房, st 10 in 2, 陶\*, 翯\*, 敖 (prop cat 2), cat 3, t 2 in the two stanzas, 樂, 樂, cat 2

Ode. 4 Allusive THE TROOPS OF CHOW, KEPT ON DUTY IN SHIN, MURMUR AT THEIR SEPARATION FROM THEIR FAMILIES. The mother of king P'ing was a Keang, a daughter of the House of Shin. That State had suffered repeatedly from the attacks of Ts'oo, and the king, after removing to the eastern capital, sent his own people to occupy and defend it, and kept them long absent from their homes on the service. The piece contains their murmurings at their separation from their families. This is the interpretation given by Maou, and adopted by Choo, —with differences in the details. Gow-yang Sew had proposed, before Choo's time, a somewhat different view, which has had many followers. L 3 is to be taken, they think, not of the families of the troops employed in Shin, nor of other troops of Chow which were left at home, but of the troops of other States, which should have been called forth by the king for the duty. This modification of the interpretation shows us better the nature of the allusion in the 1st two lines, but does not agree so well with the last

歸懷與蒲揚<sup>三</sup> 歸懷與楚揚<sup>三</sup>  
 哉。哉。我彼之水。 哉。哉。我彼之水。  
 曷戍許之。不流東。 曷戍甫之。不流東。  
 予懷哉。不流東。 予懷哉。不流東。

- 2 The fretted waters  
 Do not carry on their current a bundle of thorns!  
 Those, the members of our families,  
 Are not with us here guarding P'oo  
 How we think of them! How we think of them!  
 What month shall we return?
- 3 The fretted waters  
 Do not carry on their current a bundle of osiers!  
 Those, the members of our families,  
 Are not with us here guarding Hsü  
 How we think of them! How we think of them!  
 What month shall we return?

two. I feel unable myself to express any decided opinion in the case.

LL 1,2. In all the stt. 揚 is explained by Maou by 激揚 to impede and excite, —as rocks do the waters of a stream; but he does not explain the nature of the allusion which underlies the statement that a stream thus fretted is yet not able to carry away so slight a thing as a bundle of firewood. Acc. to K'ang shing, it is that, though the king's commands were so urgent and exacting, no kindness flowed from him to the people. This is unsatisfactory; and Ying-tah and Wang Tsau insist that the lines should be taken interrogatively or that ll. 2 and 4 should be understood as strong assertions, and not negations. Carrying out this view Wang would farther refer the 之子 in L3 to king P'ing and take 與 in L4 as —用 to employ. This would meet the difficulty about the allusion; but the murmuring of the troops be. thus very violent. It is locutional with the spirit of the odes to express disapprobation of the king so directly; and the last two lines seem to require us to interpret L3 of the families of the soldiers.

Choo adopts a different exegesis of L1 referring to a phrase, 悠揚 meant g the long

and rippling course of a stream, he explains 揚之水 as the appearance of water flowing gently; —so gently and feebly in this case, that the current would not bear away a small bundle of anything. How the lines thus understood bear allusively on the rest of the stanza, he does not at all make clear saying that it is to be found in the two 不—in lines 2 and 4.

Gow yang and those who follow him, taking 豈 in the same way make out the allusion to be to the feebleness of king P'ing who could not command the services of the States to guard Shün, but was obliged to lay the duty on his own people.—This meaning of 揚 is not given in K'ang he's dict., and I feel constrained to keep to Maou's account of the term with all its difficulties. 薪 and 楚,—see on I. IX. 2 Maou takes 蒲 in the sense of rushes; but it also means 'osiers, from which arrow-shafts could be made, which seems more suitable here.

LL 3, 4 The 其 is read ke, and is treated as a mere particle. Wang Yin-che gives 記忌已 and 迅 as synonyms of it, which are found used (and are interchanged) in the same way 之子 是子 those parties, —'the fami-

V *Chung kuh*

嘆其修矣。中<sup>二章</sup>谷有摧。難矣。遇人之艱。嘅其嘆矣。嘅其嘆矣。有女仳離。嘆其乾矣。中<sup>二章</sup>谷有摧。中谷有摧。

- 1 In the valleys grows the mother-wort,  
 But scorched is it in the drier places  
 There is a woman forced to leave her husband,  
 Sadly she sighs!  
 Sadly she sighs!  
 She suffers from his hard lot

- 2 In the valleys grows the mother-wort,  
 But scorched is it where it had become long

lies of the absent soldiers, 'their parents, wives, and children,' acc to K'ang-shing. It has been mentioned that king P'ing's mother belonged to Shin,—a marquisate held by Keangs, the capital of which was near the site of the pres dep city of Nan-yang, Ho-nan. P'oo is identified by Ying-tah and Choo with Leu (see note on the name of the 22d Bk of the Shoo, Pt V). It was also a marquisate held by Keangs, and adjoined Shin. Heu was another Keang State, in the pres Heu Chow, Ho-nan. Shin and P'oo were contiguous, but Heu was at some considerable distance from them. Heu K'een (許謙, Yuen dyn) thinks that the troops of Chow were not really guarding the territories of P'oo and Heu, but that the poet, to vary his rhymes, introduces the names of those other States, as belonging to Keangs. We may rather suppose, however, that through the consanguinity of their chiefs, the three States were confederate, all threatened by Ts'oo, and all hence requiring aid. 戍=屯兵以守, 'to station troops throughout a country to maintain it'.

Ll. 5, 6 The object of 懷 is to be sought in the parties intended by 之了, and this term, as well as the line that follows, are in favour of the interpretation of the piece adopted by Maou and Choo. The soldiers did not wish their families to be with them, keeping guard in Shin,—such a thing would have been contrary to all rules of propriety, but they grudged their prolonged absence from them, and wished that they might soon return to Chow.

The rhymes are—in st 1, (and in 2, 3), 水, 了 (prop cat 1), cat 15, t 2, 薪, 中, cat 12, t 1, (and in 2, 3), 懷, 歸, cat 15, t 1 in 2, 楚, 甫, cat 5, t 2 in 3, 蒲, 許, 16, t 1.

Ode 5 Allusive THE SAD CASE OF A WOMAN FORCED TO SEPARATE FROM HER HUSBAND THROUGH PRESSURE OF FAMINE. Maou says the piece is expressive of pity for the suffering condition of Chow. Many later critics seek to find in it a condemnation of the govt of king P'ing, and of the morals of the people, but this has to be argued out of the language and is not implied in it. Choo attributes the composition to the suffering wife herself, but I agree with Heu K'een in attributing it to another, who has her case—one of many— vividly before him (許味其辭, 人在二外, 蓋當時君了之口, 非婦人所自作也).

Ll 1, 2 in all the stt. The 摧 has many names, of which the most common are 芘蔚, and 益母草. Medhurst calls it the 'bugloss,' but I should have preferred to call it by its popular name of 'mother's help' if it did not clearly appear in the Japanese plates as the *leonurus sibiricus*, or mother-wort. It is described as having a square stem, and white flowers which grow between the sections of the stem. The seeds, stalk, flowers, and leaves are all believed to have medical virtues, and to be specific in

有女<sup>三</sup>仳離。條  
 其<sup>三</sup>歎矣。遇人之  
 中谷有<sup>三</sup>摧。暵  
 其<sup>三</sup>涇矣。有女  
 仳離。啜其<sup>三</sup>泣  
 矣。啜其<sup>三</sup>泣  
 矣。何嗟及矣。

There is a woman forced to leave her husband,  
 Long-drawn are her groanings!  
 Long drawn are her groanings!  
 She suffers from his misfortune

- 3 In the valleys grows the mother wort,  
 But scorched is it even in the moist places  
 There is a woman forced to leave her husband,  
 Ever flow her tears!  
 Ever flow her tears!  
 But of what avail is her lament?

# VI *T'oo yuen*

兔<sup>三</sup>爰有<sup>三</sup>雉  
 爰<sup>三</sup>離羅。我<sup>三</sup>之  
 尚<sup>三</sup>爲<sup>三</sup>牛  
 之<sup>三</sup>我<sup>三</sup>無<sup>三</sup>初。

- 1 The hare is slow and cautious,  
 The pheasant plumps into the net.  
 In the early part of my life,  
 Time still passed without commotion  
 In the subsequent part of it,

many troubles of women, before and after child birth; hence, its common name. The plant grows best in moist situations, and Maou erred greatly in supposing that a high situation and dry soil suited it best, so that the decay of it, spoken of here, was owing to its situation in a valley. That decay is evidently ascribed to the prevailing drought, killing it first in the drier grounds; next, where it had attained a good height and was vigorous; and finally even in damp places, best adapted for it. Such a plant drooping and dying in the valleys, we may conceive how all other vegetation was scorched up, and famine with its miseries, desolated the country 嘆—燥 to dry up, to be dried up or scorched. 其乾—生於乾者—as in the translation 修長 long.

II.3—A 仳—別 to be separated. 仳離 does not mean that the woman had been cast off by her husband, but that they had been obliged to separate from each other and try if they could manage to subsist apart. 嘒 is designed to give the sound of her sighing 歎 is synonymous with 嘒 in II.1.3; not, however meaning here, to whistle, but an audible sound emitted from the mouth, and long-protracted. This idea of long-drawn is conveyed by 條—長 啜 denotes the appearance of weeping. In I.4 we must understand 人 of the husband of the woman. K'ang-ahing explains it by 君子 which we have often met with in

百庸罩有<sup>三</sup>百造學有<sup>三</sup>無後。  
 凶我生我兔夢我生我兔咤逢此  
 尙寐無後初雉離尙寐無  
 聰逢此無丁此無丁尙寐

We are meeting with all these evils  
 I wish I might sleep and never move more

- 2 The hare is slow and cautious,  
 The pheasant plumps into the snare  
 In the early part of my life,  
 Time still passed without anything stirring  
 In the subsequent part of it,  
 We are meeting with all these sorrows  
 I wish I might sleep, and never wake more
- 3 The hare is slow and cautious,  
 The pheasant plumps into the trap  
 In the early part of my life,  
 Time still passed without any call for our services.  
 In the subsequent part of it  
 We are meeting with all these miseries  
 I would that I might sleep, and hear of nothing more.

the sense of husband It might also be taken generally — 'she has met with—fallen on—a time when people are in distress' 不淑 is the 'evil' lot, not evil conduct

The rhymes are—in st 1, 乾, 嘆, 嘆, 難, cat, 14 修, 歎\*, 歎\*, 淑, cat 3, t 1 濕, 汨, 汨, 及, cat 7, t 3

Ode 6 Metaphorical AN OFFICER OF CHOW DECLARES HIS WEARIENESS OF LIFE BECAUSE OF THE GROWING MISERIES OF THE STATE The 'Little Preface' refers this piece to the time of king Hwan, the grandson of king Ping (B C 718—696), who became involved in hostilities with the State of Ch'ing in B C 706, and received a severe defeat from his feudatory, but there is nothing in it to indicate such a reference The growing misery of the country, and the writer's weariness of his life, are all that is before us

Ll 1,2 in all the stt 爰爰 convers the meaning of being 'slow and cautious' The rabbit or hare is said to be of a secret and crafty nature, while the pheasant is bold and determined The former, consequently, is snared with difficulty, while the latter is easily taken 羅 = 網, the general name for a net 罟 and 罾 are terms for nets with some peculiarity in their construction, but they are used, not because of that, but to vary the rhythm Indeed, the Urh-ya gives 罾, 罾, 罾, and 罟, all as names of the same thing, which is also called 覆車, 'an inverted carriage' It seems to have been a net extended between, or a noose suspended from, two poles, which were made to close by a spring when the rabbit or bird entered 離—as in in XVIII 3 In the crafty hare, acc to Choo, we have the mean men, who stirred up disorder,

VII *Koh luy*

葛藟

人父。謂他人父。之滸。終遠兄弟。縣縣葛藟。在河  
 人母。謂他人母。之滸。終遠兄弟。縣縣葛藟。在河  
 人父。謂他人父。之滸。終遠兄弟。縣縣葛藟。在河  
 人母。謂他人母。之滸。終遠兄弟。縣縣葛藟。在河

- 1 Thickly they spread about, the dolichos creepers,  
 On the borders of the Ho  
 For ever separated from my brothers,  
 I call a stranger father  
 I call a stranger father,  
 But he will not look at me.
- 2 Thickly they spread about, the dolichos creepers,  
 On the banks of the Ho  
 For ever separated from my brothers,  
 I call a stranger mother  
 I call a stranger mother,  
 But she will not recognize me.

and then contrived to escape from its consequences; in the bold and impetuous phœnix, the superior men who would do their duty in the disorder—and suffered. Mason and others make these two lines allusive.

II.3-6. 尙—猶 still. The speaker it would appear had seen the time when the royal House was strong and able to control the various States. 無爲—無事. there was nothing doing; there was no trouble; 無造 the same; 無庸—無用 no service. 罹 is synonymous with 憂 as 憂—things falling out untowardly

L. 7 尙 here is different from that in L.3, and has the same force as 其 used optatively —庶幾 or 寧可 毗—動—to move 覺—寤 to awake; 聰—聞 to hear. The line, in its various forms, expresses the idea that the speaker had no enjoyment of his life, and would prefer to die.

The rhymes are—in st.1 羅爲—罹—  
 毗 cat.1; 學—造—憂—覺 cat.2,  
 t. in 3, 疊庸凶聰 cat.0

Ode 7 Allusive. A WANDERER FROM CHOW SEPARATED FROM HIS KIN MOURNS OVER HIS LOT. The Little Preface says the piece was directed against king Ping, who had thrown aside all care for the nine classics of his kindred (see on the Shoo, I.2). Nothing more, but as than what I have stated can be concluded from the piece itself.

II.1,2 葛藟—as in II.4 縣縣 is descriptive of the dolichos, spreading and inter-twining its branches, all connected together. There is little difference between 滸, 滸, and 滸. It is said, The space above, on the banks, is called 滸; and where the banks are level, but underneath the earth caves in, and the banks hang over like lips is called 滸. The thick, continuous growth of the creepers, on the soil proper to them, is presented by the speaker in contrast to his own position, torn from his family and proper soil.



莫人昆。謂遠之蟲。縣<sup>三章</sup>  
 我昆。謂他兄。潞。在縣  
 聞。亦他人弟。終河葛

- 3 Thickly they spread about, the dolichos creepers,  
 On the lips of the Ho  
 For ever separated from my brothers,  
 I call a stranger elder-brother,  
 I call a stranger elder-brother,  
 But he will not listen to me

VIII *Ts'ae koh*

如 · 彼<sup>三章</sup> 如 · 彼<sup>三章</sup> 如 · 彼<sup>一章</sup>  
 日 采 日 采 日 采  
 歲 不 秋 不 月 不  
 兮 見 兮 兮 兮 見 兮 兮 兮 采  
 葛

- 1 There he is gathering the dolichos!  
 A day without seeing him  
 Is like three months!  
 2 There he is gathering the oxtail-southernwood!  
 A day without seeing him  
 Is like three seasons!  
 3 There he is gathering the mugwort!  
 A day without seeing him  
 Is like three years!

Ll 3—6 Following out the view of the Preface, K'ang-shing takes 遠 actively, with 我 or 'the king,' as its subject, but the view in the translation is more simple and natural, and agrees better with the usage of 遠,—as in III XIV, IV VII, *et al* 他人, 'another man,' = 'a stranger' 昆 = 兄, 'an elder brother' 莫我有,—'does not have me' K'ang-shing and Choo explain 有 by 識有, 'to remember that there is such a person'

The rhymes are in st 1, 蟲, 弟 (and in 2, 3), cat 15, t 2, 潞, 父, 父, 顧, cat 5, t 2 in 2, 淚, 母\*, 母\*, 有\*, cat 1, t 2 in 3, 潞, 昆, 昆, 聞, cat 13

Ode 8 Narrative A LADY LONGS FOR THE SOCIETY OF THE OBJECT OF HER AFFECTION. So Choo interprets this little piece, and his view of it is more natural than that of the old interpreters, who held that it indicates the fear of slanderers, entertained by the officers of Chow. So bad, they say, was the govt of king Hwan, that if any of the ministers, great or small, was sent away on duty for however short a time, a crowd of slanderous parasites was sure to supplant him, or injure him in some way. The 1st line, on this view, is allusive of the services on which a minister might be commissioned, and it is the king that is spoken of in the other lines. This interpretation is, surely, imported very violently into the simple verses. Choo's is more natural. A short absence from the loved object seems to be long, and longer the more it is dwelt upon. The lady fancies her lover engaged as the first lines describe, and would fain go and join him in his occupations.

IX. *Ta ken.*

人申

有同穀畏如人畏如人  
 如穴則子滿申了灸申  
 皦謂不介豈不敢豈不  
 日了宰介不爾思不爾  
 不信死則思衣

- 1 His great carriage rumbles along,  
And his robes of rank glitter like the young sedge.  
Do I not think of you?  
But I am afraid of this officer, and dare not.
- 2 His great carriage moves heavily and slowly,  
And his robes of rank glitter like a carnation gem.  
Do I not think of you?  
But I am afraid of this officer, and do not rush to you
- 3 While living, we may have to occupy different apartments,  
But when dead, we shall share the same grave.  
If you say that I am not sincere,  
By the bright sun I swear that I am

彼 is best taken as demonstrative of the individual thought of—with K'ang-shing; though we may also understand it, with Yen Ts'an, as — there. 蕭—荻 which Medhurst calls southernwood. It is understood to be here what is called the 牛尾蒿—as in the translation; with whitish leaves, the stalk brittle, bushy and fragrant. 艾 is the mugwort, the down of which yields the matra, which is burnt upon the skin to produce counter irritation.

三秋 three autumn — 三時 three seasons. Ying tsh points out that 三春 and 三夏 are employed in the same way

The rhymes are—in st. 1 葛月 cat. 15, t. 8; in 2 蕭秋, cat. 3, t. 1; in 3 艾歲, cat. 15 t. 2.

Ode 9 Narrative. THE INFLUENCE OF A SEVERE AND VIRTUOUS MAGISTRATE IN REPRESSING LICENTIOUSNESS. According to the old school, this piece should be translated in the past tense as setting forth the manners of a

former time, when licentiousness was repressed by virtuous magistrates, and did not dare to show itself; and this, it is supposed, is done, as a lamentation over the different state of things under the eastern Chow. Nothing is gained by thus dragging antiquity into the ode, and the explanation of it is only thereby made difficult and unnatural. The whole is simple, if we take it, with Choo, as spoken by some lady of the eastern Chow that would fain have gone with her lover, but was calmed by her fear of some great officer who, amid the degeneracy of the times, retained his purity and integrity. Both interpretations, however, admit the licentiousness of the age; and the character of this piece supplies an argument for the correctness of the view which we took of the preceding

LL 1 2 in st. 1 2. 檻檻 (*ken*) denotes the noise made by the carriage of the officer 子 of the 4th line. It is called a great carriage, because great officers of the court, when travelling in the discharge of their duties, were privileged to ride in a carriage of the same materials and structure as that of a prince of a State. They wore also the robes of a viscount or baron, which are here called 衮衣. These

X *K'ew chung yew me*

將 彼 彼 丘<sup>二章</sup> 施。 將 彼 彼 丘<sup>二章</sup> 丘  
其 留 留 中 有 其 留 留 中 有  
來 子 子 麥。 來 咩 咩 麻。 麻  
食。 國。 國。 麥。

1 On the mound where is the hemp,  
Some one is detaining Tsze-tseay  
Some one is there detaining Tsze-tseay;  
Would that he would come jauntily [to me]!

2 On the mound where is the wheat,  
Some one is detaining Tsze-kwoh  
Some one is there detaining Tsze-kwoh;  
Would that he would come and eat with me!

had five of the emblematic figures mentioned in the Shoo, II iv 4 upon them—the temple-cup, the aquatic grass, and the grains of rice, painted on the upper robe, and the hatchet, and the symbol of distinction, embroidered on the lower 𦍋 means the down of birds, or the fine undergrowth of hair on animals, and those robes were so denominated, probably, from the materials of which they were made, but we lack information on this point,—see the Chow Le, XXI 8 and 17. The painting and embroidery were in all the five colours, hence the green is described as being equal to that of a young sedge (see v III 4), and the red to that of a *mwan*, a gem of a carnation colour. 惇惇 is descriptive of the 'slow and heavy motion' of the carriage.

Ll 3, 4. 爾思, 'think of you,' = 'wish to be with you,' or, 'to follow you.'

St 3. The lovers might be kept apart all their lives, but they would be united in death, and lie in the same grave. So the lady gives expression to her attachment 穀 = 尸, 'to be living' 穴, 'a cave,' here, = 'the grave' 有

如 in L 4 is the common form of an oath among the Chinese. 'The Complete Digest' thus expands it, —此予山泉之誓也, 若以予言爲不信, 則有如皦日在上以鑒我矣, 予言豈不信者哉. 'These are words from my heart. If you think that my words are not sincere, there is a Power above like the bright sun observing me. How should my words not be sincere?' Acc to the old interpreters, this stanza is addressed to the magistrates of Chow. 'In the old days,' it is said, 'husbands and wives kept to their separate

apartments, and only in death were they long together.' It was difficult for an officer in the degenerate times of Chow to believe that there had ever been such purity of manners but verily there had been!

The rhymes are—in st 1, 樞, 炎, 敢, cat. 8, t 1 in 2, 惇, 瞞, 奔, cat 13 in 3, 穴, 日, cat 12, t 3

Ode 10 Narrative A WOMAN LONGS FOR THE PRESENCE OF HER LOVERS, WHO, SHE THINKS, ARE DETAINED FROM HER BY ANOTHER WOMAN. This interpretation of the ode lies upon the surface of it, and is that given by Choo He. We might have expected a different view from the old interpreters, and we have one. They refer the piece to the time of king Chwang (B C 695—679) who drove away from their employments officers of worth through his want of intelligence. The people, they say, mourned the loss of such men, and expressed their desire for their return in these verses. The imperial editors indicate their approval of this view, and say that many scholars have doubted the correctness of Choo's interpretation, on the ground that Confucius would not have admitted so licentious a piece into his collection of ancient poems. If the books to which Maou had access had been preserved, they think, there would have been sufficient evidence of the correctness of his view. But the difficulty here, and in other odes lies in reconciling the words before us with the interpretation put upon them. The writers, to convey the ideas in their minds, must have used language the most remote from that calculated to do so. As to the unlikelihood of Confucius giving a place to a licentious piece like this in the *Sh'e*, if he admitted the ode that precedes, even taking Maou's interpretation of it, I do not see that he need have been squeamish about this.

佩 貽 之 彼 之 彼 有 斤  
玖 我 了 留 了 留 今 中

- 3 On the mound where are the plum trees,  
Some one is detaining those youths  
Some one is there detaining those youths,—  
They will give me *k'wo*-stones for my girdle.

LL 1,2 in all the stt. No special meaning is to be sought in the mention of the mound, and the things growing on it. The lady misses her friend, and she supposes he may be detained on such a place in a way she does not approve of. 彼—there. 留—有留者 there is some one detaining. 子嗟 is the designation of the friend who does not make his appearance. 子國 is the designation of another similar friend. With this we may compare the variation of the surnames in the different stanzas of IV. IV

Acc. to Maou, 留 is the clan name of the officers introduced, and Tze-kwoh is the father of Tze-taiy. A mound is a stony barren spot, where we do not look for hemp or wheat or plum-trees. Yet these Lōwa, banished from the court, had laboured on such a spot, and made it fruitful, in consequence of which the people longed the more to see them back in of fice!

In st.3, 之子 是子 those gentlemen, —referring to Tze-taiy and Tze-kwoh.

L4 將,—as in v. IV. 1. 施施—as in Mencius, IV Pt. II 3331111 The line in st.3 is also to be taken as a wish; Choo says, 冀其有以贈已 she hopes that they will have gifts for her. 玖—as in v. X. 3:

Maou says nothing on the 將, but seems to take it as the sign of the future. 施施, he says, means the difficulty of advancing, of which it is difficult to see the significance in the case. On 將其來食 he says, 'when Tze-kwoh comes again, we shall get food! His misapprehension of the nature of the ode makes it impossible for him to explain its parts satisfactorily

The rhymes are—in st 1, 麻嗟嗟施, 17; in 2, 麥 國國食 cat. 1, t. 3; in 3, 李子子玖. 2, t. 2.

CONCLUDING WORD. The odes of the Royal domain afford sufficient evidence of the decay of the House of Chow. They commence with a lamentation over the desolation of the ancient capitals of Wān and Woo, and, within the territory attached to the eastern capital, we find the people mourning over the toils of war and the miseries of famine. The bonds of society appear relaxed, and licentiousness characterises the intercourse of the sexes. There are some odes, however, which relieve the picture. The 2d and 3d show us the affection between husband and wife, and the pleasantness of their domestic society while the 9th tells us that amid abounding licentiousness there were officers who helped to keep it in check.

BOOK VII THE ODES OF CH'ING

I. *Tsze e.*

兮。敝。緇<sup>二章</sup>之。兮。兮。敝。緇<sup>二章</sup>之。鄭  
適。予。衣。繁。兮。還。予。適。予。衣。緇<sup>二章</sup>衣  
之。改。好。兮。授。予。之。改。宜。兮。之  
館。錯。兮。館。爲。兮。之

1. How well do the black robes befit you!  
When worn out, we will make others for you.  
We will go to your court,  
And when we return [from it], we will send you a feast!
2. How good on you are the black robes!  
When worn out, we will make others for you

TITLE OF THE BOOK 鄭 之七  
'Ch'ing, Bk VII of Pt I' The State of Ch'ing was not one of the oldest fiefs of the Chow dyn King Seuen (B C 826—781) conferred on his brother Yew (友), in B C 805, the appanage of Ch'ing, a city and district adjoining,—in the pres Hwa Chow (華州), dep T'ung-chow (同州), Shen-se. This Yew, who is called duke Hwan in the list of the lords of Ch'ing (桓公), acted as minister of Instruction at the royal court, and was killed, in B C 773, not long before the Jung hordes took the capital, and put to death king Yew (幽 王) Hisson Keuh-t'uh (掘突) was of great service to king P'ing when he moved the capital to the east, succeeded to his father's office, and becoming possessed of the lands of Kih and K'wei (虢 檜之地), 'south of the Ho, north of the Ying, east of the Loh, and west of the Tse,' he removed there, and called his State 'New Ch'ing,' which is still the name of one of the districts in the dep of K'ae-fung, Ho-nan He is duke Woo (武公) of Ch'ing For further information about Ch'ing see on the title of Bk. XIII

Ode 1 Narrative THE PEOPLE OF CHOW EXPRESS THEIR ADMIRATION OF AND REGARD FOR DUKE WOO OF CH'ING We have the authority of Confucius for understanding this piece as expressive of the regard that is due to virtue and ability,—see the Le Ke, Bk X\XIII 2 The critics agree that it is to be interpreted of the admiration and affection which the people of Chow had for duke Woo, son of the founder of the House of Ch'ing He had so won upon them in the discharge of his duties as a minister, that they ever welcomed his presence, and would gladly have retained him at the court The structure of the piece is exceedingly simple. The stanzas are varied merely by the change of two characters in each, without giving any new meaning,—to produce a variety of rhymes The 'Little Preface' is wrong in attributing the ode to the people of Ch'ing

Ll 1, 2, in all the stt 緇 denotes the deepest black,—that which has been subjected to the dye seven times Ministers of the court wore robes of this colour,—not in the king's court, when having audience of him, but in their own courts or offices, to which they proceeded after the morning audience, and discharged their several duties 宜—解, 'to be fit,' 'to correspond to' As Yen Ts'an expands the line, 'That duke Woo should be a minister of the king and wear

之。還。了。改。兮。緇<sup>三</sup>。了。兮。  
 祭。予。之。作。敵。衣。之。還。  
 兮。授。兮。適。又。席。兮。授。

We will go to your court,  
 And when we return [from it], we will send you a feast!

- 8 How easy sit the black robes on you!  
 When worn out, we will make others for you  
 We will go to your court.  
 And when we return [from it], we will send you a feast!

II *Ts'ang Chung ts'ue*

也。仲。我。愛。杞。折。我。兮。將。將  
 父。可。父。之。豈。我。甲。無。仲。仲  
 月。懷。月。畏。敢。樹。無。踰。了。了

- 1 I pray you, Mr. Chung  
 Do not come leaping into my hamlet,  
 Do not break my willow trees.  
 Do I care for them?  
 But I fear my parents  
 You, O Chung, are to be loved,

these black robes is most [a] his virtue corresponds to his robes (甚宜德稱其服). We may construe 之 as the sign of the genitive, — O the befittingness of the black robes! But it is better to take it as a particle, — How befitting are they! 好 and 將 in the other stanzas must convey a similar meaning to 宜. There is no difficulty with the former but Maou and Choo both explain the latter by 大 great, which Ying-tah expands by 服緇衣大得其宜. In him to wear the black robes is greatly befitting. I prefer the meaning of 安舒, easy and natural, given by one of the Ch'ings. In the 2d line the people say — their affection for duke Woo by saying they would make new robes for him, when those were worn out. 改—更 a

change, — others. 爲造 and 作 all mean to make.

Li 3, 4 適—之 to go to. 館—舍 a lodging house but the idea is more that of a hotel in the sense which that term has in France. It was the residence a sign to the minister during his residence at the capital, where he lived with his retinue and had his own office or court. The 子 leads us to translate the whole piece in the 2d person, as if it were addressed to duke Woo, — the welcome of the people of Chow to him. The people would go to his court, to see that he was lodged there comfortably on his arrival from Ch'ing. We learn from narratives of T'ao-sho on the Ch'ün Ts'ü that the gov't. of the capital was sometimes remiss in keeping these public buildings in proper repair. The people go on to say that when they were satisfied the building was all in good order they would send him viands. To the present day, the good will of the people of China, of all

可。諸。兄。愛。我。踰。將。由。之。  
 畏。兄。之。之。樹。我。仲。亦。  
 也。言。言。桑。牆。了。言。  
 亦。懷。我。豈。無。今。無。可。  
 也。也。諸。敢。折。無。畏。

But the words of my parents  
 Are also to be feared

- 2 I pray you, Mr Chung,  
 Do not come leaping over my wall,  
 Do not break my mulberry trees  
 Do I care for them?  
 But I fear the words of my brothers  
 You, O Chung, are to be loved,  
 But the words of my brothers  
 Are also to be feared

ranks, expresses itself in this form. Fowls, ducks, geese, flesh, cakes, and fruits, figure largely in complimentary offerings

The rhymes are—in st 1, 官\*, 爲\*, cat 17, 館, 榮 (and in 2, 3), cat 14 in 2, 好\*, 造\*, cat 3, t 2 in 3, 肅\*, 作\*, cat 5, t 3

Ode 2 Narrative A LADY BEGS HER LOVER TO LET HER ALONE, AND NOT EXCITE THE SUSPICIONS AND REMARKS OF HER PARENTS AND OTHERS. Such is the interpretation of this piece, given by Choo, after Ch'ing Ts'eaou (鄭樵), an earlier critic of the Sung dynasty, and no one, who draws his conclusion simply from the stanzas themselves, can put any other upon it. The 'Little Preface,' however, gives an historical interpretation of it, which is altogether different, and for which something like an argument has been constructed. To understand it, some details must be given—Duke Woo of Ch'ing, the subject of the last ode, was succeeded, in B C 742, by his son Woo-shang, known as duke Chwang, to whom his mother had a great dislike, while a brother, named Twan (段), was her favourite. At the mother's solicitation, Twan was invested with a large city, and he proceeded, in concert with her, to form a scheme for wresting the earldom from duke Chwang. The issue was the ruin of Twan, but his brother was dilatory, as it appeared to his ministers, in taking measures against him, and Maou understands the piece as the duke's reply to Chung of Chae (祭仲), one of his ministers, whose advice that he should take swift and summary

measures with Twan he declined to follow. At the same time, he had no more liking for Twan than his minister had. Ace, then, to this view, the Chung of the ode is Chung of Chae, the minister, the 2d and 3d lines are metaphorical ways of telling him not to incite the duke to injure his brother, the 4th line tells the duke's own disregard for and dislike of his brother, and the 6th line, 'You, O Chung, are to be cherished,' is taken of 'the words of the minister,' which the duke would keep in mind. The lesson of the whole, ace to the 'Little Preface,' is that duke Chwang, not venturing to follow the advice given him, which would have needed but little exertion of power, had afterwards to deal with Twan by calling into requisition all the resources of the State. It must be said, without hesitation, that if this be the correct interpretation of it, then the piece is a riddle, which only appears the more absurd, when the answer to it is told.

The imperial editors are willing to admit that Choo's interpretation is the more natural, but they find strong confirmation of the older view, in a passage of Tso-she's commentary on the Ch'un Ts'ew IX xxvi 5—In B C 548, the marquis of Wei was kept a prisoner in Tsin, and the lords of Ts'e and Ch'ing went to the court of that State to intercede for him, and in their negotiations for that purpose, the minister, who was in attendance on the earl of Ch'ing, sang this piece, as suggesting a reason why the prisoner should be let go. But the only sentiment in the ode applicable to that occasion, as Too Yu points out, is that the general feeling and remarks of men are not to be disregarded. So far, the use of it was appropriate in the circumstances, whichever interpretation we adopt. Even Yen Ts'an, who follows Maou's view, thinks

畏多懷多之檀無無將  
也言也口畏豈折踰仲  
亦人仲人敢我我了  
可之可之愛樹園兮。

- 8 I pray you, Mr. Chung,  
Do not come leaping into my garden,  
Do not break my sandal trees  
Do I care for them?  
But I dread the talk of people.  
You, O Chnng, are to be loved,  
But the talk of people  
Is also to be feared.

III. *Shuh yü t'ên*

亻。洵如居人。巷叔叔  
美叔人。豈無丁丁  
目也。不無居出。出

- 1 Shuh has gone hunting,  
And in the streets there are no inhabitants.  
Are there indeed no inhabitants?  
[But] they are not like Shuh,  
Who is truly admirable and kind.

that the lesson of the piece mentioned in the Little Preface is wide of the mark. I do not see why the use of the piece, as pointed out by Teo-sha, nearly 200 years after it was written, should make us reject the only view on which it can be naturally and simply explained.

L1-3 in all the att. 將—as in V.X., et al. 仲子—仲 is the designation of the person addressed—indicating his place among his brothers. The 子 is equivalent to our Mr. 里 may be translated hamlet. Anciently 5 families constituted a 里 (鄰), and 5 neighbourhoods constituted a 里, or 5 mi. 1. The 杞 was a species of willow growing by the water-side, the leaves whitish, with the lines in them slightly red. The wood of it was valuable for bowls and other articles of use. These willows, says Choo, would be those planted about the ditch that surrounded the

hamlet. 樹—planted. Ying tah says 無損折我所樹之杞木 Do not injure or break the willows which I planted. I have translated 檀 by sandal trees not meaning the sandal wood tree of commerce, which is called 沉香 (檀香). The *Pao-tseow* says on the 杞, that it is found on the hills about the K'ang, the H'wao, and the Ho, and is of the class of the 杞木 but without its fragrance.

L4. How dare I love them? but 愛 is to be taken in the sense of to grieve, which it often has. Of course, on the old and orthodox view the 之 must be referred to duke Chwang's brother and there is no antecedent to it in the ode.

L5-6 There is a difficulty with 父 on the old view because duke Chwang's father was dead, and with 兄 because his uncles—his



美如無無叔<sup>三</sup>美如無無叔<sup>二</sup>  
 且叔服服適且叔飲飲丁  
 武也馬馬野好也酒酒狩  
 洵不<sup>二</sup>以恭 洵不<sup>二</sup>以恭

- 2 Shuh has gone to the grand chase,  
 And in the streets there are none feasting  
 Are there indeed none feasting?  
 [But] they are not like Shuh,  
 Who is truly admirable and good
- 3 Shuh has gone into the country,  
 And in the streets there are none driving about  
 Are there indeed none driving about?  
 [But] they are not like Shuh,  
 Who is truly admirable and martial

ministers who were his kin—were all urging him  
 to take summary measures with Twan 人之

多<sup>二</sup>,—‘men’s many words,’=‘people’s talk’

The rhymes are—in st 1, 了, 甲, 杞, 月\*,  
 cat 1, t 2, 懷, 畏 (and in 2,3), cat 15 t 1 in  
 2, 牆, 桑, 兄\*, cat 10 in 3, 園, 檀, 日\*,  
 cat 14

Ode 3 Narrative THE ADMIRATION WITH WHICH SHUH-TWAN WAS REGARDED The Shuh of this ode is the Twan, the brother of duke Chwang, of whom I have spoken on the interpretation of the last piece. His character was the reverse of being worthy of admiration, and we must suppose that this ode and the next express merely the sentiments of his parasites and special followers. His brother conferred upon him the city of King, where he lived in great state, collecting weapons, and training the people to the use of them, with the ulterior design of wresting the State from his brother. The Preface says that the piece was directed against duke Chwang, but there is not a word in it, which should make us think so. Choo has animadverted on this, but he agrees with the Preface in referring the ode to the people of Ch’ing generally, as being smitten with the dash and bravado of Twan, and inclining to support him. On this point, the view of Yen Ts’an is more likely,—that the piece does not express the sentiments of the people generally, but of the people of King, and only of those among them who were Twan’s partisans and flatterers. The mass fell off from him, when the duke took active measures against him.

L 1, in all the stt. 叔 is the designation of Twan as being younger than duke Chwang. The eldest of 4 brothers is called *pih* (伯), the

2d, *chung* (仲), the 3d, *shuh* (叔), the 4th, *le* (季). Frequently, however, we find the younger brothers called *shuh* indiscriminately. 丁 is the particle 田,—‘to hunt’. Mr. You explains it here by 取禽, ‘to take birds,’ but it is best regarded as a general name for hunting. 狩 was the term appropriate to the winter hunt, but the idea of winter need not be expressed in a translation. Too Yu finds in the character the idea which I have indicated. 野 is the country beyond the suburbs, where the hunting was carried on.

Ll 2—5 巷 is defined as 里塗, ‘the way or road of the *le*’. The *le*, we saw on the last ode, was a hamlet of 25 families, which would have, probably, their houses on either side of a street running through them, and we must understand here, I think, that the speakers have in view the quarter of King, or perhaps a hamlet outside it, where Twan had his residence. He had gone into the country hunting, and the street seemed quite empty. The life and glory of it had departed. Those who remained were not worthy of being taken notice of. 無飲酒,—‘no drinking of spirits,’=no feasting. 無服馬=‘no subjugating of horses,’=無乘馬, ‘no riding with horses’. We must not understand the phrase of riding on horseback,—a thing which was all but unknown in those early times, but of driving in chariots. 丁 can here only have the modified signification of ‘kind’. Choo explains it by 愛人, ‘loving people’.

IV *Shuh yü t'een*

傷 叔 獻 舉 什 兩 馬 叔  
 女 無 一 禮 數 驂 執 丁 人  
 玃 玃 公 襴 火 如 轡 出 叔  
 戒 所 將 虎 具 叔 乘 乘  
 具 將 虎 具 叔 乘 乘

- 1 Shuh has gone hunting,  
 Mounted in his chariot and four  
 The reins are in his grasp like ribbons,  
 While the two outside horses move [with regular steps], as  
 dancers do  
 Shuh is at the marshy ground,—  
 The fire flames out all at once,  
 And with bared arms he seizes a tiger,  
 And presents it before the duke.  
 O Shuh, try not [such sport] again,  
 Beware of getting hurt.

The rhymes are—in st. 1, 田 人 人 仁,  
 cat. 12, t. 1; in 2, 狩 酒 酒 好 cat. 3,  
 t. 2 in 3, 野. 馬. 馬. 武 cat. 5 t. 2.

Ode 4. Narrative. CHANG TWO THE CHA  
 HIO also AND ARCHERY OF SHU HUAN  
 T'wan, the brother of duke Chwang is the sub-  
 ject of this piece as of the last and the two  
 are much of the same character. The Little  
 Preface says this also was directed against duke  
 Chwang,—with as little foundation. To the  
 title of it the Preface 大 as the character  
 大 or great, to distinguish it from ode 3;  
 and in many editions this is admitted, by mis-  
 take, into the 1st line of st. 1.

Id. 1-4, in all the stt. 叔子田—see on  
 last ode. The hunting there, how 子 was pre-  
 sided over by T'wan himself, followed by his  
 own people from his city of King. Here, it ap-  
 pears from 18, st. 1, the hunting is presided over  
 by the duke, and T'wan is in his train. 乘乘  
 馬—the 1st 乘 is a verb,—to mount, to  
 ride in, to drive the 2nd (8d tone), is a noun,  
 —a team of 4 horses. 執轡如組—  
 see on III VIII 2. The 4 horses were driven all  
 abreast; the two inside ones, which were called  
 服 being kept a little ahead of the others,

which were called 驂 (驂). In st. 1 the two  
 outsides are driven so skillfully that they move  
 like dancers,—i. e., with regular and harmonious  
 step. In st. 2, they move in goose column, i. e.  
 keeping behind the leaders, acc. to the order  
 observed in a flock of wild geese in the sky; and  
 in st. 3, they are behind them, as the arms may  
 be said to be behind the head. The yellow  
 colour of the horses in st. 2 is a light bay said  
 to be the best colour for horses. 上裝 may  
 be tran. 1 (ad— of a upular yoke) for 裝—  
 駕 to put to a carriage. K'ang-shing says,  
 The phrase means the very best horses. In  
 st. 3 鵠 is a kind of wild goose, of a gray col-  
 our and the term is used here to describe the  
 colour of the horses, black and white mixed to-  
 gether —g y. The characters are alike; now  
 —'yellow now—gray for the rhythm,—which  
 is so common a characteristic of these odes.

Id. 5, 藪 is defined by 澤, a marsh; but  
 that does not give us a clear idea of what  
 the term conveys. Williams calls it a marshy  
 place in which game is kept and fish reared.  
 In hunting during the winter fire was set to  
 the grass, which drove the birds and beasts  
 from their coverts, and gave the hunters an op-  
 portunity of discharging their arrows at them.  
 列 is best taken with Choo as 熾盛貌

叔<sup>三</sup>服<sup>三</sup>叔<sup>三</sup>送<sup>三</sup>忌。叔<sup>三</sup>善射忌。叔<sup>三</sup>在藪。服<sup>三</sup>上<sup>三</sup>裳<sup>三</sup>。叔<sup>三</sup>  
 在藪。首<sup>三</sup>。川<sup>三</sup>。抑<sup>三</sup>磬<sup>三</sup>控<sup>三</sup>忌。又<sup>三</sup>良御。火<sup>三</sup>烈<sup>三</sup>其<sup>三</sup>揚<sup>三</sup>。兩<sup>三</sup>驂<sup>三</sup>鴈<sup>三</sup>行<sup>三</sup>。兩<sup>三</sup>  
 火<sup>三</sup>烈<sup>三</sup>其<sup>三</sup>揚<sup>三</sup>。兩<sup>三</sup>驂<sup>三</sup>鴈<sup>三</sup>行<sup>三</sup>。兩<sup>三</sup>  
 火<sup>三</sup>烈<sup>三</sup>其<sup>三</sup>揚<sup>三</sup>。兩<sup>三</sup>驂<sup>三</sup>鴈<sup>三</sup>行<sup>三</sup>。兩<sup>三</sup>  
 火<sup>三</sup>烈<sup>三</sup>其<sup>三</sup>揚<sup>三</sup>。兩<sup>三</sup>驂<sup>三</sup>鴈<sup>三</sup>行<sup>三</sup>。兩<sup>三</sup>

- 2 Shuh has gone hunting,  
 Mounted in his chariot with four bay horses  
 The two insides are the finest possible animals,  
 And the two outsides follow them regularly as in a flying  
 flock of wild geese.

Shuh is at the marshy ground,

The fire blazes up all at once.

A skilful archer is Shuh!

A good charioteer also!

Now he gives his horses the reins, now he brings them up;

Now he discharges his arrow, now he follows it

- 3 Shuh has gone hunting,  
 Mounted in his chariot with four grey horses.  
 His two insides have their heads in a line,  
 And the two outsides come after like arms  
 Shuh is at the marsh,  
 The fire spreads grandly all together

'the appearance of the spreading flames' Maou explains it by 列, 'rows,' and K'ang-shung says that 'men were arranged in order carrying fire,' but why should we depart from the proper meaning of the term, which is quite applicable in the case? 具=俱, 'all at once,' 'all together' 阜=盛, 'abundantly,' 'grandly'

Ll 7-10 In st 1, 禮褻 means to strip off the clothes, so as to leave the upper part of the body bare. 暴=穴丁搏獸, 'with unarmed hands to attack and seize a wild beast' Comp Mencius, VII Pt II XVIII 2 Ll 9, 10 are to be taken as spoken by the people, affectionately cautioning T'wan against such perilous displays of his courage and strength

狙=習, 'to practise,' or, as the Urh-ya defines it, =復, 'to repeat'

In stt 2, 3, 抑 and 忌 are to be taken as two particles, which cannot be translated —the former initial, the other final. In st 2, these lines describe T'wan's action, when the chase was at its height, in st 3, when it was drawing to a close 磬=騁馬, 'to gallop his horses,' making them in their action resemble a 控=止馬, 'to stop, or check, his horses' 縱 is 'the discharge of the arrow,' the meaning of 送 in this connection is not so clear. Maou understands it in the sense of 'following the arrow to make sure of the game,' but it is evidently, like 縱, descriptive simply of T'wan's

弓 抑 擗 抑 罕 叔 慢 叔  
忌 忌 忌 釋 忌 發 忌 馬

His horses move slowly,  
He shoots but seldom,  
Now he lays aside his quiver,  
Now he returns his bow to the case.

V *Ts'ing jin.*

汧 駟 清 翔 汧 駟 清 人  
卜 不 介 人 卜 不 介 人  
乎 車 庶 在 乎 車 旁 在  
道 喬 庶 消 矣 旁 彭 人

- 1 The men of Ts'ing are in P'ang  
The chariot with its team in mail ever moves about,  
The two spears in it, with their ornaments, rising, one above  
the other  
So do they roam about the Ho
- 2 The men of Ts'ing are in Seaou,  
The chariot with its team in mail looks martial,  
And the two spears in it, with their hooks, rise one above the  
other  
So do they saunter about by the Ho

shooting, and indicates something done with the left hand which held the bow that was called escorting the arrow 釋擗—the critics all take *pu* as the cover of the quiver. We must suppose that this was tied up somehow during the chase, that the arrows might be readily taken out when they were no more wanted, the fastening was loosed, and the quiver closed. We find in the Two Chuen 冰 instead of the character in the text. 彎—輓 a bow-case. It is here used as a verb;—He cases his bow.

The rhymes are—in st. 1, 馬. 組 舞, 舉 虎 所 女 cat. 5, — in 2, 黃 襄 行. 揚 cat. 10; 射 御, cat. 5, t. 2; 控 送 cat. 8; in 3, 搗 首 手 阜, cat. 3, t. 2; 慢 罕 cat. 14; 抑 弓 cat. 6.

Ode 5. Narrative. THE USELESS MANOEUVRE OF AN ARMY OF CH'ING ON THE FRONTIERS

The Two-chuen, on the 2d year of duke Min, pp. 7-8, that the Tsch entered Wei, and Ch'ing threw away its army, says that the earl of Ch'ing hated Kaou K'ih, and sent him with an army to the Ho, (to resist the Tsch), where he was stationed for a long time, without being recalled. The troops dispersed and returned to their homes. Kaou K'ih himself fled to Ch'in and the people of Ch'ing with reference to the affair made the *Ts'ing-jia*. This account of the piece is adopted substantially in the Little Preface, which adds, what does not appear from the piece itself, that it was directed against duke Wan, who took this method of getting rid of Kaou K'ih, a minister who was distasteful to him.—Duke Wan ruled in Ch'ing B.C. 663—637. The attack of Wei by the Tsch was often referred to in Bk. IV.—VI. It took place in B.C. 659.

L. 1, in all the att. Ts'ing was a city of Ch'ing, —that belonging to it is supposed, to Kaou K'ih, the people of which he had been ordered to lead to defend the frontiers of the State against the Tsch. P'ang Seaou, and Chow were all cities near the Ho, which flowed through both the

作中右左陶駟在清<sup>三</sup>遙。  
好車抽旋陶介軸人

- 3 The men of Ts'ing are in Chow;  
The mailed team of the chariot prance proudly.  
[The driver] on the left wheels it about, and [the spearman]  
on the right brandishes his weapon,  
While the general in the middle looks pleased.

VI. *Kaou k'ew.*

不<sup>二</sup>舍<sup>一</sup>之<sup>二</sup>彼<sup>一</sup>且<sup>二</sup>洵<sup>一</sup>如<sup>二</sup>羔<sup>一</sup>  
渝。命了具侯。直濡裘裘

- 1 His lamb's fur is glossy,  
Truly smooth and beautiful.  
That officer  
Rests in his lot and will not change.

States of Ch'ing and Wei Maou seems to say that P'ang was in Wei, as if the troops of Ch'ing had passed into that State, to intercept any movement of the Teih to the south

Ll. 2, 3 駟, as the composition of the character intimates, denotes 'four horses,'—the number driven in one chariot 介=甲, 'mail,' and here=被甲, 'clothed with mail,'—referring to a defensive armour against the spears and arrows of the enemy, with which war-horses were covered. We are to understand by this mailed team that of the chariot of Kaou K'ih, who commanded the troops of Ch'ing. I may say that we must do so in the 3d st., and the conclusion there must be extended to the other stanzas. Of course, where the chariot of the leader was, there also would the rest of his force be 旁旁 is explained as 'the appearance of racing about without ceasing,' 鼎鼎 as 'martial-looking,' and 陶陶 as 'the appearance of being pleased and satisfied.' The 'two spears' were set up in the chariot. Maou says nothing about them, but Choo follows K'ang-shing in saying they were the ts'ew (會) spear, and the e (夷),—the former 20 cubits long, and the latter 24. Hwang Yih-ching says that the maou was pointed, and had also a hook, near the point, so that it could be used both for thrusting and piercing, and for laying hold. From this hook there was hung an ornament of feathers dyed red, which was called 旒. Owing to the diff't length of the spears, these ornaments fluttered 'one above the other (車鼎

而見)' In the 2d st., only the 'hooks of the spears (喬)' are seen, the ornaments having disappeared in consequence of the length of time that the troops were kept on service. Maou took the 3d line in st. 3 as describing the movements of the whole army, but K'ang-shing, more correctly, understood the 左 of the driver of the chariot, who sat on the left of the general, and the 右 of the spearman, who sat on his right. In this way the chariot of Kaou K'ih is represented as moving about with a vain display 旋=還中, 'turns the chariot,' 抽=拔刃, 'draws and brandishes his weapon.'

L. 4 翱翔 and 逍遙 are of cognate signification, the former representing the wheeling about of a bird in the air, and the latter the aimless sauntering of a man. In st. 3, 中車 points out K'au K'ih, occupying the central place in his chariot, and supposed to be the centre of his army. He made it his business simply 'to act the pleased'—Nothing could be expected from an army thus commanded.

The rhymes are—in st. 1, 彭\*, 旁\*, 旒\*, 翔, cat. 10 in 2, 消, 鼎, 喬, 遙, cat. 2 in 8, 軸, 陶\*, 抽, 好\*, cat. 3, t. 2

Ode 6 Narrative CELEBRATING SOME OFFICER OF CH'ING. No conjecture even can be hazarded as to the officer whom the writer of this piece had in mind, but that can be no reason for adopting any other interpretation of it than

邦之彥兮。彼其之了。一英繫兮。羔裘晏兮。邦之司直。彼其之了。孔武有月。羔裘豹飾。

- 2 His lamb's fur, with its cuffs of leopard skin.  
Looks grandly martial and strong  
That officer  
In the country will ever hold to the right
- 3 How splendid is his lamb's fur!  
How bright are its three ornaments!  
That officer  
Is the ornament of the country

VII *Tsun ta loo*

故不忌無祛了摻路遵人遵  
也。是兮。我兮。之執兮。人路

- 1 Along the highway,  
I hold you by the cuff  
Do not hate me,—  
Old intercourse should not be suddenly broken off

what I have given. The Little Preface makes the same mistake here as in its account of the 9th ode of Last Book, and refers the subject to some officer of a former time, who is here praised, to brand more deeply the court of Ching, which had come to be without such men. —There are two other odes having the same title as this, x. VII, and xii. I. They are distinguished by prefixing to the title the name of the Book to which they belong. This is *Ching K'ou-shu*.

Li 1 2, in all the stt. 裘 signifies fur garments, furs after they are made up. Here it is used for the upper garment or jacket worn at audiences, both by the princes of States and their officers, and made of lamb's fur. The jackets of the officers, however, were distinguished by cuffs—in st. 2, called ornaments—of leopard skin. 如濡 glossy—as if wet and shining with ointment 晏 in st. 3 is defined by Maou and Choo as meaning fresh and rich looking. The 2d line is best treated as descriptive of the lamb's fur. Maou explains it of the character of the officer but st. 3 would seem to be decisive in favour of Choo's view which I have fol-

lowed. Moreover the officer comes in directly in Li. 直—順 straight, all in order 侯—美 admirable. This explanation of 侯 appears in Hsin Ying. 三英 is descriptive of ornaments sewn upon the jacket but we have not the means of describing them. Comp. 素絲五紵 &c., in II. VII. This meaning of 英 would come under the definition of that term by 美 in the dict.

Li 3. 彼其之子—see on v. IV 舍命—命 here—'the lot, and all the duties belonging to it; 舍 in the 3d tone,—處 to occupy to rest in. 渝—變, to change. i. e., in this case, to deviate from his principles. 邦之司直—the country's master of the right,—one who makes the right his constant aim, as if for 司 we had 主 彥—as in the Rhoo, IV v. P. 1. 5, et al.

好。不。醜。無。今。了。之。慘。路。適。人

- 2 Along the high way,  
I hold you by the hand  
Do not think me vile,  
Old friendship should not hastily be broken off

VIII *Neu yueh le ming*

有。明。視。了。昧。上。雞。女。雞。女  
爛。星。夜。興。日。日。鳴。日。日。鳴。日

- 1 Says the wife, 'It is cock-crow,'  
Says the husband, 'It is grey dawn'  
'Rise, Sir, and look at the night,  
If the morning star be not shining

The rhymes are—in st 1, 濡\*, 侯, 渝\*,  
cat 4, t 1 in 2, 飾, 力, 直, cat 1, t 3 in 3,  
晏, 祭, 彦, cat 16

Ode 7 Narrative OLD FRIENDSHIP SHOULD NOT BE HASTILY BROKEN OFF 1 will not venture any interpretation of this brief and trivial ode Choo hears in it the words of a woman entreating her lover not to cast her off Maou understands it of the people of Ch'ing wishing to retain the good men who were dissatisfied with duke Chwang, and leaving the public service So far as the language of the ode is concerned, we must pronounce in favour of Choo, but the 'highway' is a strange place for a woman to be detaining her lover in, and pleading with him He, however, fortifies his view by the opinion of Sung-yueh (宋 玉), a poet of the end of the Chow dyn.—see the 登徒子好色賦 in the 19th Book of Sseou T'ung's 'Literary Selections' The imperial editors evidently incline to the old view Choo He, they say, at one time held it himself, and few of the scholars of the Sung, Yuen, and Ming dynasties adopted his interpretation

Ll.1,2 in both stt 適,—as in 1 X. 人  
路, 'the grand road,' = the high or public way  
慘 = 攄, 'to hold,' 'to grasp'

Ll.3,4 無 = 毋, 'do not' 醜 is another form of 醜, 'ugly,' and this would seem to be decisive in favour of Choo's interpretation — 'Do not look on me as ugly' Still, I have not pressed this The Shwuh-wan quotes the line with another variation of the character, and

explains the term by 棄, 'to reject' The 4th line is not a little difficult 不 is for the most part our negative 'not,' and is not to be taken imperatively So Maou appears to take it here,—as indicative 是 = 速, 'hurriedly,' or 'to do anything hurriedly' K'ang-shing explains the lines in the 1st st thus — 'Do not hate me for trying thus to detain you, it is because duke Chwang is not swift to pursue the way of our former ruler that I do so' Similarly he deals with them in the next stanza, taking 好 in the 2nd tone, = 'good ways' Even the scholars who reject Choo's view shrink from thus explaining 是 They take 不 imperatively, which is allowable — see Wang Yin-che on the term Then 故 = 舊, 'old intercourse,' and 好 = 'friendship,'—in 3d tone — 'Do not deal thus hastily with old intercourse'

The rhymes are—in st 1, 路, 祛, 故, cat 5, st 1 in 2, 了, 醜, 好\*, cat 3, t 2

Ode 8 Narrative A PLEASANT PICTURE OF DOMESTIC LIFE A WIFE SENDS HER HUSBAND FROM HER SIDE TO HIS HUNTING, EXPRESSES HER AFFECTION, AND ENCOURAGES HIM TO CULTIVATE VIRTUOUS FRIENDSHIPS The 'Little Preface' falls into the same absurdity here, as in the interpretation of ode 6, and says we have in the piece a description of the better morals of a past age, by way of contrast to the lascivious indulgences which characterized the domestic life of Ch'ing when it was written The first ode of next book is something akin to this, but the parties there are a marquis and marchioness of Ts'e, while here we have simply an officer (not

知雜知莫老飲了弋鳥將  
 了佩了不岑酒官官加與將  
 之順以贈之來靜好有偕言與  
 之之之之之之之之之之之

Bestir yourself, and move about,  
 To shoot the wild ducks and geese.

- 2 'When your arrows and line have found them,  
 I will dress them fitly for you  
 When they are dressed, we will drink [together over them],  
 And I will hope to grow old with you  
 Your lute in your hands  
 Will emit its quiet pleasant tones

- 3 'When I know those whose acquaintance you wish,  
 I will give them of the ornaments of my girdle.  
 When I know those with whom you are cordial,

of high rank) of Ch'ing and his wife; and to suppose, with Maou, that the wife rouses her husband that he may go to court destroys the life and spirit of the ode.

St. 1. The 日 in ll. 1, 2, is evidently the verb, and not the particle. It—says. 昧旦 dark and bright denotes the early dawn, when the first beam of light are making the darkness visible. The dawn is subsequent to the time of cock-crowing. The husband does not here as in VIII.1 show any unwillingness to get up. We must take 1, 3 and all the rest of the piece as spoken by the wife who occupies the prominent place. 明星有爛—the bright star is shining. By the bright star we are to understand the morning star. Maou does not say so expressly but his words, that the small stars had now disappeared, are not inconsistent with the view 翱翔—as in v 1, 2. The terms are applied to describe the motions of a hunter moving from place to place in quest of his game. 將 has a little of the imperative force, and of its meaning of the future. The Complete Digest gives for the 5th line,—於斯時當翱翔而往 At this time you ought to be moving about and going 弋—as in Ana. VII. xxxv.

St. 2. The 言 in ll. 1, 3, is the particle; the 子 in ll. 2, 4 must refer to the husband, the

子 of st. 1 the 之 to the wild ducks and geese. K'ang shing takes it of the husband's guests, and makes the whole st. to be spoken by him, having no proper notion of the unity of the piece. The wife supposes that the husband's shooting is sure to be successful. The string attached to his arrows is securely fixed on his game (加諸兕豕之上), which is brought home; and then her task with it commences. 宜之一 will deal fitly with it; i. e., will cook it and serve it up with its proper accompaniments. The 5d and 4th lines express the happiness of the couple and the affection especially of the wife; the 6th and 6th indicate more particularly the enjoyment of the husband. 琴瑟 is not to be taken as plural, or denoting both instruments so called; but either the one of them or the other. The phrase 在御 is difficult to construe though the meaning is obvious enough. We may refer 御 to the definition of it in the dict. by 進 put forward—to use. The superior man, acc. to the rules of antiquity was never without some urgent reasons, to be without his lute by his side so that it might always be at hand for his use. The quiet harmony of the lute was a common image for conjugal affection.

St. 3. While the wife was so fond of her husband, she did not wish to monopolize him; and also here indicates her sympathy with him in cultivating



之。以 雜 好 了。之。以 雜  
報 佩 之。之。知 問 佩

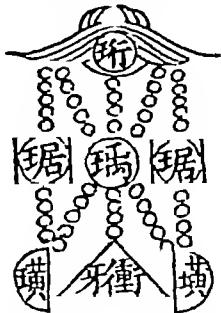
I will send to them of the ornaments of my girdle  
When I know those whom you love,  
I will repay their friendship from the ornaments of my girdle.'

IX. *Yew neu t'ung keu.*

瓊 佩 將 將 舜 顏 同 有 同 有  
玷。比 翔 翺 華。如 車。女 中 女

- 1 There is the lady in the carriage [with him]  
With a countenance like the flower of the ephemeral hedge-tree  
As they move about,  
The beautiful *keu*-gems of her girdle-pendant appear.

the friendship—we must suppose of men of worth like himself, his friends. She would despoil herself of her feminine ornaments to testify her regard for them. The 之 at the end of the lines, is to be taken of the friends, whose acquaintance the husband enjoyed or wished to cultivate. 來 is to be taken with a *hypothetical* force, = 'to make to come,' 'to draw to one's-self.' 順, 'to accord with,' = here, 'to find one's-self in cordial sympathy with.' 問, 'to ask,' was used also of the offerings which were sent, by way of compliment, along with the inquiries or messages which were sent to individuals. 雜佩 means the various appendages which were worn at the girdle. Maou and Choo understand the phrase here of the gems and pearls, worn by ladies of rank and wealth, and called 佩. 比, see on v V 2, VI 1, 2, *et al.* These are all represented in the annexed figure, in which the strings connecting the different gems are all strung with pearls.



Others, arguing from the supposed position of the husband in this piece, hold that we are not to think of anything so valuable as these ap-

pendages, and I incline to their view—See the translation of the ode, and the remarks on it in the introduction to Le Marquis D'Hervey-Saint-Denys' 'Poésies de l'époque des Thang,' where the author has been misled by the version of P. Lacharme.

The rhymes are—in st 1, 日, 爛, 鵲, cat 14 in 2, 加, 官\*, cat 17, 酒, 老, 好\*, cat 3, t 2 in 3, 來 (prop cat 1), 贈, cat 6, 順, 問, cat 13, 好\*, 報\*, cat 3, t 2

Ode 9 Narrative THE PRAISE OF SOME LADY I cannot make any more out of the piece than this. The old school, of course, find a historical basis for it. Hwuh, the eldest son of duke Chwang, twice refused an alliance which was proffered to him by the marquis of Ts'e, and wedded finally a lady from a smaller and less powerful State. His counsellors all wished him to accept the overtures of Ts'e, which would have supported him on his succession to the marquessate. As it turned out, he became marquis of Ch'ing in B. C. 700, was driven out by a brother the year after, was restored in 696, and murdered in 694. He is known as duke Ch'auou (昭).

The Preface says that in this piece the people of Ch'ing satirize Hwuh for his folly in not marrying a daughter of Ts'e. But there is no indication of satire in the ode, and neither by ingenuity nor violence can an explanation of the lines be given, which will reasonably harmonize with this interpretation. I will not waste time or space by discussing the different exegeses, on this view, of Yung-tah and Yen Ts'an. Dissatisfied with the old interpretation, Choo had recourse to his usual solvent, and makes the ode to be spoken by a lover about his mistress. But the language is that of respect more than of love.

彼美孟姜。將如舜英。有女同行。德音不忘。彼美孟姜。將如舜英。有女同行。德音不忘。

That beautiful eldest K'ang  
Is truly admirable and elegant.

- 2 There is the young lady walking [with him],  
With a countenance like the ephemeral blossoms of the hedge  
As they move about, [tree].  
The gems of her girdle-pendant tinkle.  
Of that beautiful eldest K'ang  
The virtuous fame is not to be forgotten

X. *Shan yew foo-soo*

山有扶蘇。隰有荷華。不見公子。日見其兮。山有扶蘇。隰有荷華。不見公子。日見其兮。

- 1 On the mountains is the mulberry tree,  
In the marshes is the lotus flower  
I do not see Taze-too,  
But I see this mad fellow

We must take the piece as it is, and be content to acknowledge our ignorance of the special object of the author in it

Ll 1, 2, in both stt. 同行 must be taken as in the translation, because of the 4th line. The lady is seen first sitting in a carriage, and then walking along the road. The *shu*, generally and more correctly written with 木 at the top, is, no doubt, one of the *shu*, noted for the beauty of its fugitive flowers. It has many names: 木槿, 槿, 王蓼. It is also called 日及 the ephemeral, with reference to the fall of its five-petalled flowers in the evening of the day when they open, and 落離草, fence or hedge-plant, from its being much used for hedges, especially in Hoo-nan and Hoo-pu. I have combined these two names in the translation: 英—華, flower or blossoms.

Ll 3, 4. Ll 3, as in st. 1 of last ode. The 將 approaches our whenever 佩玉—as in v

V 3. 瑤瑤—see on v X. 1 將將 is intended to denote the tinkling of the gems.

Ll 5 G. The surname K'ang indicates that the lady was of T'ai; and 孟 that she was the eldest daughter of the family. I must understand contrary to the opinion of Yen T'ien, that this K'ang is the same with the lady in the previous lines. 都 means of an elegant carriage (閑雅). 德音—as in III X. 1

The rhymes are—in st. 1 車華瑤, cat. 5, t. 1; 翔姜, cat. 10; in 2 行, 英, 翔將姜忘, 2

Ode 10. Allusive. A LADY MOCKING HER LOVER. This is Choo's interpretation of the piece, but it is much demurred to. The Preface says the piece is directed against the marquis Hwuh,—duke Ch'au, who gave his confidence to men unworthy of it. The same difficulty attaches to this as to so many other of the old interpretations, that make the odes into riddles, which we are obliged, when the answer



XII *k'eaou t'ung*

狡童

彼狡童兮。不與我食兮。維之故。使我不能息兮。

彼狡童兮。不與我食兮。維之故。使我不能餐兮。

- 1 That artful boy!  
He will not speak with me!  
But for the sake of you, Sir,  
Shall I make myself unable to eat?
- 2 That artful boy!  
He will not eat with me!  
But for the sake of you, Sir,  
Shall I make myself unable to rest?

Ode 11. Metaphorical. AN APPEAL FROM THE INFERIOR OFFICERS OF CH'ING TO THEIR LADIES ON THE BAD CONDITION OF THE STATE. This interpretation is a modification of that given in the Little Preface,—elaborated mainly by Yen Ts'an. Maou treats the ode as allusive the first two lines introducing the exposition of the abnormal relations between the marguia Hwuh and his ministers, as indicated in the last two. This view cannot be sustained, and Yen himself is wrong in continuing to say that the piece is allusive. Choo hears in it the words of a bad woman soliciting the advances of her lovers, and offering to respond to them. This does not appear however on the surface of the words. We have already in III. XII. met with 叔兮

伯兮 in the sense which the characters have on Yen's view while on Choo's we should have to translate the 3d line—O Sir! O Sir! It is not an easy task to follow Choo in the peculiar interpretation which he adopts of many of these odes of Ch'ing; where there is not more difficulty in following a more honourable one, it should be done.

LL 1, 2, in both stt. 種 is used of a tree whose leaves are withered and ready to fall. Elsewhere, it is explained by 落 to fall.

原 is cognate with 摶 in II. IX. Maou says it is synonymous with 吹 in st. 1 and Choo takes it as equivalent to 壓 blown about. These two lines are metaphorical of the state of things in Ch'ing all in disorder and verging to decay.

叔兮伯兮—as in III. XII. The high officers of Ch'ing, we are to suppose, are thus addressed by those below them, who go on to exhort them to take the initiative in countering the prevailing misgovernment, and promise to second their efforts. 倡 is to lead in singing and to take the lead generally 要一成 to complete, to carry out. 和 in 3d tone,—to join in with, to second.

The rhymes are—in st. 1 穆伯 (and in 2), cat. 5 吹 和, cat. 17; in 2, 原要, cat. 2.

Ode 12. Narrative. A WOMAN SCORNING HER SCORNER. Here again I follow the interpretation of Choo. As between it and the interpretation of the Preface, according to the exposition of Maou, we cannot hesitate; but Yen Ts'an has here again modified the old view so as to give a not unreasonable excess of the ode. The Preface says it was directed against Hwuh, who would not consult with men of worth about the affairs of the State, but allowed the young and arrogant minions about him to take their own way. Those men of worth consequently gave expression to their sorrow and apprehension in these lines. Adopting this explanation, Maou makes both the artful boy and the you, Sir to refer to Hwuh, as if any officer of worth would have permitted himself to apply such a term as 狡童 to his ruler! The K'ang ho editors allow that this is inadmissible. To obviate this difficulty Yen Ts'an pro-

XIII *K'een chang.*

之 狂 也 且。 豈 無 他 人。 涉 漆 了 不 我 思。 褰 裳 了 惠 思 我。 褰 裳 了 惠 思 我。 褰 裳 了 惠 思 我。 褰 裳 了 惠 思 我。

褰裳

- 1 If you, Sir, think kindly of me,  
I will hold up my lower garments, and cross the Tsin.  
If you do not think of me,  
Is there no other person [to do so]?  
You, foolish, foolish fellow!
- 2 If you, Sir, think kindly of me,  
I will hold up my lower garments, and cross the Wei.  
If you do not think of me,  
Is there no other gentleman [to do so]?  
You, foolish, foolish fellow!

posed to take 狡 兇 in the plural,—of 'the crafty youths,' the unworthy ministers who ruled in Hwuh's court, and the 了 in l 3 of Hwuh himself, still dear to those who cared for the welfare of the State, so that in their anxiety for him they were hardly able to take their food or to rest. The editors think this gives a sufficient explanation of the piece. To my mind, the referring 狡 兇 in l 1, and 了 in l 3 to different subjects is unnatural and forced,—to get over a difficulty. At the same time Choo's exegesis of ll 3, 4, which I have indicated by translating them interrogatively, goes on a foregone conclusion as to the meaning of the whole.

The rhymes—are in st 1, 餐, cat 14  
食, 息, cat 1, t 3

Ode 13 Narrative A LADY'S DEFIANT DECLARATION OF HER ATTACHMENT TO HER LOVER. Here, as in most of the odes hereabouts, Choo and the critics of the old school widely differ. The Preface understands the piece as the expression of the wish of the people of Ch'ing that some great State would interfere, to settle the struggle between the marquis Hwuh and his brother Tuh. Hwuh succeeded to his father in B C 700, and that same year he was driven from the State by his brother Tuh. In 696, Tuh had to flee, and Hwuh recovered the earldom, but before the end of the year Tuh was

again master of a strong city in Ch'ing, which he held till Hwuh was murdered in 694. The old school holds that Tuh is 'the madman of all mad youths' in the 5th lines, but how an interpretation of the other four lines, acc to the view of the Preface, was ever thought of as the *primary* idea intended in them, I cannot well conceive. The K'ang-he editors appeal to the use which is made of the ode in a narrative introduced into the T'ao Chuen under X xvi 2, as a proof that, in the time of Confucius, it was not considered a love song. A minister of Ch'ing there repeats it to an envoy of Tsin, to sound him whether that State would stand by Ch'ing. Why might he not turn the piece in which a lady is sounding her lover to that application? It seems to me very natural that he should do so. 了 is the party whom the speaker addresses,—acc to the old school, the chief minister of some other State, but this is quite inconsistent with the 人 and 我 in the 4th lines. Tsin and Wei were two rivers in Ch'ing. See them mentioned in Mencius, IV Pt II 1, in connection with fords over their separate streams, or a ford over their united waters after their junction. 目 at the end is the particle

The rhymes are in st 1, 漆, 人, cat 12,  
t 1 in 2, 洎, 我, cat 1, t 2 in both stt,  
狂, 狂, cat 10



XV *Tung mun che shen*

東門之堦。茹蘆在阪。其室則邇。其人甚遠。東門之堦。有踐家室。不爾思。不我即。

- 1 Near the level ground at the east gate,  
Is the madder plant on the bank  
The house is near there,  
But the man is very far away
- 2 By the chestnut trees at the east gate,  
Is a row of houses  
Do I not think of you?  
But you do not come to me

Stt 1,2 十 describes the plumpness and good looks of the gentleman, 昌, the richness and splendour of his appearance 之 is the particle, giving a vividness to the description 巷 is the lane, or street, outside the house where the lady lived, 堂, the hall, or raised floor to which visitors ascended as the reception-room 送 and 將 are synonyms—as in II 1

Stt 3,4 衣錦褰衣, see on v III 1 The 裳, or lower garment is here introduced also, to vary the rhythm in the two stt. Comparing this ode and v III, we understand that it was the fashion of ladies, when travelling, to dress in the style described 叔兮伯兮 is here evidently equivalent to our 'O Sir, O Sir,' or 'any Sir' The same mode of mentioning gentlemen, or speaking to them, is still common Maou thinks the gentleman, who had previously come to meet her, in a lawful way, is intended, but the indefiniteness of the 3d line is against this, and moreover, it requires us to construe 駕 in the imperative mood Maou's construction makes the piece more licentious than Choo's. Le Hoo (今樛, Sung dyn) says 'The woman, having refused to go with her bridegroom, and yielded herself to another man, now wishes him to come for her again. This is a specimen of the manners of Ch'ing'

The rhymes are—in st 1, 昌, 送, cat 9 in 2 昌, 堂, 將, cat 10 t in 3, 裳, 行, ib in 4, 衣, 歸, cat 15, t 1

Ode 15 Narrative A WOMAN THINKS OF HER LOVER'S RESIDENCE, AND COMPLAINS THAT HE DOES NOT COME TO HER In the interpretation of this, even more than of the last piece, there is an agreement

Ll 1, 2, in both stt The east gate is that of the capital of Ch'ing,—the principal gate of the city From the T'ao Chuen on the 11th year of duke Yin, we know that there was an open space about it sufficient to receive a numerous enemy, which may explain the reference to 'the level ground' 堦 is explained as 'the levelling of the ground, and removing the grass' Sometimes it is used of 'the level ground at the foot of an altar,' but we must think here of a larger space Near this was a bank (阪者曰阪), where the madder plant was cultivated The 茹蘆 has other names,—茅蒐, 蒨草, 茜, &c On the space also was a road, along which chestnut trees were planted, and by one or more of them was a row of houses 踐—行列貌 'the appearance of things in a row' In this row lived the object of the lady's affection

Ll 3, 4 The house was near, but the man was distant,—not really so, but as she did not see him, it was the same to her, as if he were far away 卽,—as in v IV 1

The rhymes are—in st 1, 堦, 阪, 遠, cat 14 in 2, 棠, 室, 卽, cat 12, t 3

XVI *Fung yu*

## 風雨

風雨淅淅。雞鳴。  
 不胡不瘳。既見君子。  
 風雨如晦。雞鳴。  
 不胡不瘳。既見君子。  
 風雨淅淅。雞鳴。  
 不胡不瘳。既見君子。

- 1 Cold are the wind and the rain,  
And shrilly crows the cock  
But I have seen my husband,  
And should I but feel at rest?
- 2 The wind whistles and the rain patters  
While loudly crows the cock  
But I have seen my husband,  
And could my ailment but be cured?
- 3 Through the wind and rain all looks dark,  
And the cock crows without ceasing  
But I have seen my husband,  
And how should I not rejoice?

Ode 16. NARRATIVE A WIFE IS CONSOLED BY THE ARRIVAL OF HER HUSBAND. I venture in the last rotation of this ode, to depart both from the old school and from Choo. On the view of the former the speaker is longing for 1. for men (君子) to arise and settle the disturbed state of Ch'ing men who should do their duty as the cocks in the darkest and stormiest night;—so that the piece is allusive. Choo thinks the speaker tells in it of the time of her meeting with her lover and of the happiness their interview gave her. It has been urged that on this view the appellation of 君子 is inappropriate, such a name being inapplicable to one indulging in an illicit connexion. I have been led to the view which I have proposed mainly by a comparison of the piece with II. III. 君子 is there used of a husband, and the structure and sentiment of the two are very much akin.

II. 1 2, in all the stt. 淅淅—see on III. 4 The reduplication of the term describes, as it were, the feeling of the cold. 漸 (should, probably be without the 十 at the top) 漸 gives the sound of the wind and rain; and 膠 (elsewhere and better with 口 at the side) 膠 that of the cock's crowing.

II. 3, 4 君子 is used for husband, as in II. III. et al. 云 the particle. 夷 explains 夷 by 悅, to be pleased; but its common meaning of 平 to be pacified, made quiet answers sufficiently well. 瘳—to be cured. Her anxieties had been a troublesome to her as if she had been labouring under disease.

The rhymes are—in st. 1 淅 階 夷 cat. 16, t. 1; in 2 漸 膠 瘳 cat. 3, t. 1 in 3, 晦 已 子 喜 cat. t. 2



XXVII. *Tsz' K'en*

如 闕 挑 子 我 青 子 我 青  
 兮 兮 兮 兮 思 兮 兮 心 兮  
 兮 兮 兮 兮 來 縱 佩 嗣 縱 兮  
 兮 兮 兮 兮 不 不 不 不 不 不  
 兮 兮 兮 兮 往 往 往 往 往 往

- 1 O you, with the blue collar,  
Prolonged is the anxiety of my heart  
Although I do not go [to you],  
Why do you not continue your messages [to me]?
- 2 O you with the blue [strings to your] girdle-gems,  
Long, long do I think of you  
Although I do not go [to you],  
Why do you not come [to me]?
- 3 How volatile are you and dissipated,  
By the look-out tower on the wall!  
One day without the sight of you  
Is like three months

Ode 17 Narrative A LADY MOURNS THE INDIFFERENCE AND ABSENCE OF HER LOVER. I cannot adopt any other interpretation of this piece than the above, which is given by Choo. The old interpreters find in it a condemnation of the neglect and disorder into which the schools of Ch'ing had fallen. The attendance at them was become irregular. Some young men pursued their studies, and others played truant, and one of the former class is supposed to be here upbraiding a friend in the second. The imperial editors approve of this view, and say that Choo himself once held it, but the language of the ode is absurd upon it.

Ll 1, 2, in all the stt 衿, 衿 is the collar of the jacket or upper garment 青 denotes a light green, or blue inclining to green, like the azure of the sky. The repetition of the term does not here, as often, give intensity to the meaning,—see Ying-tai in loc. Up to the time of the present dyn, students wore a blue collar, and the phrase 青衿 is a designation for a graduate of the 1st degree. The gentleman spoken of in the piece was probably a student. By 佩 is understood 佩, 'the

gems worn at the girdle,' and 青青 is taken as descriptive of the colour of the strings on which they were worn (佩帶珉而青組綬也, 故云青青, 謂組綬也) 悠悠—as in I 2, 挑 expresses the idea of 'lightness in leaping about,' 達 that of 'dissipation (放恣)' Maou explains them both together as denoting 'the app of coming and going' 闕 was a tower or look-out on the top of the city-wall,—a place where idle people were likely to collect.

Ll 2, 3 寧=何, 'why' 嗣音=繼續其聲問, 'to continue communication and inquiries' Maou explains 嗣 by 習, 'to practise,' and understands 音 of the lessons of music which the truant had learned at school! Even Yen Ts'an, however, who adheres to the old interpretation, understands this phrase as Choo does 汝寧不繼聲以問我乎

XVIII. *Yang che shuay*

揚之水

揚之水。不流束楚。終鮮兄弟。維予與女。人實廷女。之言。人實廷女。揚之水。不流束薪。終鮮兄弟。維予與女。人實廷女。之言。人實廷女。

- 1 The fretted waters  
Do not carry on their current a bundle of thorns.  
Few are our brethren  
There are only I and you  
Do not believe what people say,  
They are deceiving you.
- 2 The fretted waters  
Do not carry on their current a bundle of firewood.  
Few are our brethren,  
There are only we two  
Do not believe what people say,  
They are not to be trusted.

The rhymes are—in st. 1 衿 心 音 cat. 7 t. 1; in 2, 佩 思 來 cat. 1, t. 1 in 3, 遠 關 月 cat. 15, t. 3.

Ode 18. Allusive. ONE PARTY SEEMS GOOD FAITH TO ANOTHER, AND PROTESTS AGAINST PEOPLE WHO WOULD MAKE THEM DOUBT EACH OTHER. Who the parties are we really cannot tell. Choo thinks in his commentary on the *Sa* (he has elsewhere expressed a different view), that they are two lovers, warning each other against some who were attempting to sow doubt and jealousy between them. Mason and his school say the piece was directed against the weakness of the marquise Hwuh, and the faithlessness of his officers and counsellors. Both interpretations have difficulties, and it is better not to insist on either but to leave the

question as to the aim of the writer undetermined.

Ll. 1, 2, in both st. See on vi. IV

Ll. 3, 4. 終—既 as when it is followed by 且. We can hardly translate it. 鮮, in the 2d time, — few 兄弟 would be very perplexing on Choo's view. He takes the phrase as meaning relations, and refers to a passage in the *Le Ké*, VII. Pt. I. 17 where 兄弟 is used for husband and wife, or the affinities formed by a marriage. 人—他人 other men, people. 廷—誑 to deceive.

The rhymes are—in st. 1 (and in 2), 水 弟 cat. 15, t. 2; 楚 女 女 cat. 5, t. 2; in 2, 薪 人 信 cat. 12, t. 1.

XIX. *Ch'uh k'e tung mun.*

出其東門

姑。蔚。柳。可。與。娛。  
 匪。我。思。存。緇。衣。  
 如。茶。雖。則。如。茶。  
 出。其。東。門。有。女。  
 綦。巾。聊。樂。我。員。  
 匪。我。思。存。緇。衣。  
 如。茶。雖。則。如。茶。  
 出。其。東。門。有。女。

- 1 I went out at the east gate,  
Where the girls were in clouds  
Although they are like clouds,  
It is not on them that my thoughts rest  
She in the thin white silk, and the grey coiffure,  
She is my joy!
- 2 I went out by the tower on the covering wall,  
Where the girls were like flowering rushes.  
Although they are like flowering rushes,  
It is not of them that I think  
She in the thin white silk, and the madder-[dyed coiffure],  
It is she that makes me happy!

Ode 19 Narrative A MAN'S PRAISE OF HIS OWN POOR WIFE, CONTRASTED WITH FLAUNTING BEAUTES. The 'Little Preface' says this piece was directed against the prevailing disorders, in consequence of which families were divided and scattered, and the people kept anxiously thinking how they could preserve their wives. The K'ang-he editors rightly condemn this interpretation, and approve of that of Choo, saying that the language of the ode is the reverse of what we should expect, if it had reference to contentions and abounding misery.

Ll 1, 2, in both stt 闔 was an outer wall built in a curve from the principal one, in front of the gates, to which it served as a curtain or defence, 閣 was a tower on this wall over against the gate. We are to understand that these terms belong to the east gate of st 1. Choo takes the 'like clouds' as descriptive of the 'beauty,' as well as of the 'number,' of the ladies about the gate. 茶 is 'a kind of flowering rush (野菅白草),' and not the sow-thistle of m X 2. Choo seems to go too far in setting down all these ladies as of loose character (淫介之女), it is enough to say their manners were free.

Ll 3-6 匪我思存=非我思之所存, 'She of whom I think is not among them,' or 'they are not those on whom my thoughts rest' I prefer the former construction. In st 2, 日 is the particle. The 5th line is descriptive of the speaker's wife in poor, unassuming dress. 緇 is a fabric of thin silk, in its natural colour, undyed. 衣 is the upper garment. 巾 is a napkin or kerchief, frequently denoting a handkerchief or towel, here it seems to be used of a head-dress, the kerchief being employed for that purpose. The dict gives this meaning of the character, —but without reference to this passage. 綦 denotes the colour of the kerchief, 'light blue, with a whitish tint, like the colour of mugwort' 姑蔚, —as in XV 1. We must bring on the 巾 of st 1, —here dyed with madder. 聊, —as in m XIV 1. 員=云, and so read, is the particle. 娛=樂, 'to rejoice,' 'have pleasure'.

XX. *Yay yew man ts'au*

野有蔓草

野有蔓草。零露漙漙。

漙今有美一人。

清揚婉兮。邂逅相遇。

適我願兮。零露漙漙。

野有蔓草。零露漙漙。

漙有美人。邂逅相遇。

婉如清揚。邂逅相遇。

相與偕臧。

1 On the moor is the creeping grass,  
And how heavily is it loaded with dew!  
There was a beautiful man,  
Lovely, with clear eyes and fine forehead!  
We met together accidentally,  
And so my desire was satisfied

2 On the moor is the creeping grass,  
Heavily covered with dew  
There was a beautiful man,  
Lovely, with clear eyes and fine forehead!  
We met together accidentally  
And he and I were happy together

The rhymes are—**巾** 雲雲存巾  
**員** cat. 13; in 2, **茶茶且** 意  
**娛** cat. 5, t. 1.

Ode 20. Narrative and allusive. A LADY REJOICES IN AN UNLAWFUL CONNECTION WHICH SHE HAD FORMED. This is the view substantially by which Choo takes of this piece; and the K'ang he editors allow that the language in it self bears it out. Twice, however, the ode is introduced by Tao K'ew-ming—under the 4th year of duke Chwang and the 7th year of duke Seang where the application of such a piece seems out of place. Han Ying also puts it into the mouth of Confucius (外傳 IL 14), to illustrate the accidental meeting of himself and another worthy. Even Maou's account of it is as hard to reconcile with those citations of it, as Choo's, for he thinks that it expresses the wish of the bachelors and splinters of Ch'ing to get married in any way the disorders of the state having made them pass the flower of their age unmarried. Yen Ts'an says that Maou mistook the meaning of the 1st sentence in the Little Preface about it, and then of the ode itself, and then proceeds to explain it him-  
self in

harmony with the passages in the Tao Chuen; but it is not worth while trying to unravel all the perplexities of the interpretation.

LL1,2 in both stt. **零**—as in IV VL 3. **零露**—the fallen dew **漙** denotes the app. of much dew; and so, **漙漙**

LL3,4. **清揚**—see on IV III 2. **婉**—beautiful; **婉如** beautiful like. The analogy of IV III. would make us understand **清揚** of a lady and translate the 3d line—There was a beautiful lady. So, Yen Ts'an. But the **子** in the last line of st.2 will not allow us to do so.

LL5 6. **邂逅**—accidentally or as Choo and Maou say a meeting not previously arranged for **適**—to accord with be according to. **臧**—善 good, or to esteem good.

The rhymes are—in st.1, **漙** **婉** **願** cat. 14; in 2, **漙** **揚** **臧** cat.10.

XXI. *Tsin Wei.*

以勺藥。伊其相諠。贈與洵。觀乎。蘭兮。今。漆與汭。漆汭。

- 1 The Tsin and the Wei  
 Now present their broad sheets of water.  
 Ladies and gentlemen  
 Are carrying flowers of valerian  
 A lady says, 'Have you been to see?'  
 A gentleman replies, 'I have been'  
 'But let us go again to see  
 Beyond the Wei,  
 The ground is large and fit for pleasure'  
 So the gentlemen and ladies  
 Make sport together,  
 Presenting one another with small peonies

Ode 21 Narrative A FESTIVITY OF CH'ING, AND ADVANTAGE TAKEN OF IT FOR LICENTIOUS ASSIGNATIONS The old and new schools are, happily, agreed in their interpretation of this piece Choo says there is an allusive element in it, but I am unable to perceive it. The introduction of it would only lead to perplexity

Ll 1 4, in both stt 'The Tsin and the Wei, —see on XIII 1, 2 方 = 'now,' an indication of time.

渙渙 (Han Ying gives 汭, and the Shwuh-wān, 汎汎, where 汎 should, perhaps, be 汎) denotes 'the appearance of swollen waters' The ode is understood to have reference to the 3d month of the year, when the streams were all swollen by the melting of the ice and snow 瀏 is defined as 'the appearance of depth' 蘭, both by Maou and Choo, is defined by 蘭, but we are not much

helped thereby to an identification of the plant, for that term enters into the names of a multitude of flowers Williams says that it is a general name for gynandrous flowers, and others with a single flower on a peduncle The particular plant here intended is also called 'the

fragrant grass (香草),' but that name is also variously given The stalk and leaf are like those of the 'marsh lan (澤蘭),' the joints are wide apart, and the stalk between them is red The plant grows in marshy places, and near rivers, and rises to a height of 4 and 5 feet The *Pun-ts'au kang-muh* gives 3 different names for it, one of them being 孩兒菊, or 'child's chrysanthemum' which I should have adopted, but that in the Japanese plates the plant plainly appears to be valerian, *valeriana villosa* It was a custom in Ch'ing for men and women, on the 1st s26 (F<sub>1</sub>) day of the 3d month, to gather it, for the purpose of driving away pestilential influences, and of using it in baths, and the custom had become one of festivity and dissipation 殷 = 衆 'a multitude' 盈 says that the banks of the streams were 'full,' —covered with the festive companies

Ll 5, 6 The 乎 is not so much interrogative, as an exclamation Both Choo and Yen Ts'an explain 觀乎 by 盍往觀乎, 'why not go and see?' The 目 in l 6 is the particle

樂。詒。與。許。乎。既。日。觀。殷。清。漆。  
 贈。女。日。且。且。觀。其。矣。與。洧。  
 以。伊。樂。外。往。矣。與。瀏。  
 勺。將。維。洵。觀。女。只

- 2 The Tsai and the Wei  
 Show their deep, clear streams  
 Gentlemen and ladies  
 Appear in crowds  
 A lady says, 'Have you been to see?  
 A gentleman replies, 'I have been  
 'But let us go again to see.  
 Beyond the Wei,  
 The ground is large and fit for pleasure.  
 So the gentlemen and ladies  
 Make sport together,  
 Presenting one another with small peonies.

Li 7-9 且 (ts'ing) in Li 7-姑 having  
 the force of but let us. We are to understand  
 that these lines were spoken by the lady as if  
 they were preceded by another 女曰 許—  
 大 large. 洵 許—truly large. 且  
 樂—且—and.

Li 10-12 維 is here—於是 on this.  
 I think we should take 士 and 女 in the  
 plural, so that the conversation in 5-9 betw. an  
 one lady and one gentleman, is but a specimen  
 of what was generally going on. 伊 is here  
 simply an initial particle. 將 in st. 2 is pro-  
 bably a mistake for 相 勺 (usually 芍)  
 藥 is the small peony *paeonia officinalis*. 贈之  
 'gifting it, — presenting it to one another

The rhymes are—in st. 1, 渙 蘭 觀 觀  
 觀 cat 14 樂 詒 藥. (and in 9), cat.  
 2 in 2, 清 盈 cat. 11 觀 觀

CONCLUDING NOTE ON THE BOOK. Choo He  
 says, The music of Ch'ing and Wei was noted  
 for its licentious character; and when we ex- mine

the odes of the two States, a fourth only of the 39  
 pieces of Wei are of a lewd nature, while more  
 than five sevenths of the 20 pieces of Ch'ing are  
 so. Moreover in the odes of Wei, the language  
 is that of the men expressing their feelings of  
 delight in the women, and there is in many of  
 them an element of satire and condemnation;  
 whereas in those of Ch'ing we have mostly the  
 women leading the men astray and giving ex-  
 pression to their feelings, without any appear-  
 ance of shame or regret. In this way the lewd  
 ness of the music of Ch'ing was greater than  
 that of Wei, and hence, the Master in speaking  
 of how a State should be administered (Ana-  
 X.V.I.), warned against the music of Ch'ing on-  
 ly without speaking of Wei, mentioning simply  
 that in which what he condemned was most ap-  
 parent.

The language of Confucius, to which Choo He  
 thus refers, is confirmatory of the view which  
 he took of most of the odes of Ch'ing in oppo-  
 sition to the interpretation of them in the Little  
 Preface, and by Maou and his school. Yen  
 Te'an endeavours to meet this by saying that  
 though the odes of Ch'ing of a lewd character  
 which we have in the She, are more than those  
 of Wei, Confucius is speaking of the multitude  
 of others which he excluded from his collection;  
 —which is very unlikely.

The 8th ode and the 10th, however stand out  
 conspicuously among the others.

BOOK VIII THE ODES OF TS'É

I *Ke ming*

之。方。既。東。聲。則。既。雞。齊。  
 光。則。昌。方。則。鳴。盈。既。雞。  
 明。矣。明。矣。矣。鳴。矣。鳴。  
 月。匪。矣。矣。矣。矣。矣。  
 出。東。朝。之。雞。朝。八

- 1 'The cock has crowed,  
The court is full'  
But it was not the cock that was crowing,  
It was the sound of the blue flies
- 2 'The east is bright,  
The court is crowded'  
But it was not the east that was bright,  
It was the light of the moon coming forth

TITLE OF THE BOOK.—齊，之八，'The Odes of Ts'è, Bk VIII of Pt I' Ts'è was one of the great feis of the kingdom of Chow King Woo, on his overthrow of the Shang dynasty, appointed Shang-foo (尙父), one of his principal ministers, known also as 'Grand-father Hope (人公望),' marquis of Ts'è, his capital being at Ying-k'ew (營邱),—in the presdis of Lin-tsze, dep Ts'ing-chow, Shan-tung. The State greatly increased in population and territory, having the Ho on the west the sea on the east, and Loo on the south. Shang-foo claimed to be descended from Yaou's chief minister, hence the family surname was Keang (姜). Sometimes we find the surname of Leu (呂), from a State so called in the Shang dynasty, of which his ancestors had been chiefs. The Keangs ruled in Ts'è for about six centuries and a half. Their last representative died in B C 378.

Ode 1 Narrative A MODEL MARCHIONESS STIMULATING HER HUSBAND TO RISE EARLY, AND ATTEND TO HIS DUTIES. So far Choo and the early critics agree in their view of this piece. The Preface, however, refers it further to the time of duke Gae (B C 931-894), who, it says, was 'licentious and indolent,' so that this ode was made to admonish him by a description of the better manners of an earlier time. Yen Ts'an agrees in this reference, for which there is no historical ground, but interprets differently the verses, as will be pointed out below.

Stt 1,2, ll.1,2 These lines are to be taken as the language of the good wife, thinking it was time for her husband to be stirring, and give audience in his court. Yen Ts'an puts them into the mouth of the grand-master, whose duty it was to announce cock-crow to his ruler, and call him to the court. 昌 is explained by 盛, 'all-complete'. It is a stronger term than 盈 of st 1.

了<sup>三</sup>庶<sup>三</sup>矣。日夢。了<sup>三</sup>日<sup>三</sup>薨<sup>三</sup>飛<sup>三</sup>  
憎。了<sup>三</sup>無<sup>三</sup>歸<sup>三</sup>會<sup>三</sup>同<sup>三</sup>與<sup>三</sup>薨<sup>三</sup>飛<sup>三</sup>

- 8 'The insects are flying in buzzing crowds  
It would be sweet to lie by you and dream,  
But the assembled officers will be going home.—  
Let them not hate both me and you

II. Seven.

之<sup>三</sup>遭<sup>三</sup>了<sup>三</sup>我<sup>三</sup>今<sup>三</sup>驅<sup>三</sup>之<sup>三</sup>遭<sup>三</sup>了<sup>三</sup>  
道<sup>三</sup>我<sup>三</sup>之<sup>三</sup>儼<sup>三</sup>今<sup>三</sup>從<sup>三</sup>閒<sup>三</sup>我<sup>三</sup>之<sup>三</sup>  
今<sup>三</sup>乎<sup>三</sup>茂<sup>三</sup>今<sup>三</sup>揖<sup>三</sup>今<sup>三</sup>兩<sup>三</sup>乎<sup>三</sup>還<sup>三</sup>  
並<sup>三</sup>猶<sup>三</sup>今<sup>三</sup>謂<sup>三</sup>肩<sup>三</sup>並<sup>三</sup>猖<sup>三</sup>今<sup>三</sup>

- 1 How agile you are!  
You met me in the neighbourhood of Naou,  
And we pursued together two boars of three years.  
You bowed to me, and said that I was active.
- 2 How admirable your skill!  
You met me in the way to Naon,

ILL.4 In the translation these lines are from the writer of the piece. The lady was wrong and mistook the noise of flies for the crow of the cock, &c.; but that only showed her anxiety that the marquise should not lie in bed too long. Yen-she takes the lines as the reply of the marquise to the call to him to get up, indicative of his habits of luxurious self-indulgence and indolence. The 匪...則 seems to suit better the former view 則— and so, or so that.

St.5 is to be taken as, all, the language of the wife, coaxing the marquise to get up. Yen-she understands the lines as addressed by him to her. He is obliged unwillingly to rise, and thus excuses himself, so betraying his uxoriousness. This is unnatural, and should put his view of the latter part of the other st. out of court. 薨—see on LV 3. 甘 is used as a verb, —樂 to rejoice, to like. 夢 to dream; here, evidently — to lie in bed. L 8 speaks of the ministers or officers assembled in the court. If the marquise did not soon appear they would return to their own houses or offices. 無—毋 do not. 庶 is here adverbial, — thus

peradventure. Most commentators give to the line this meaning— Do not let them, on my account, make you also the object of their dislike.

The rhymes are—in st.1, 鳴, 盈, 鳴, 聲 cat. 11; in 2, 明, 昌, 明, 光 cat. 10; in 3, 薨, 夢, 憎 cat. 6.

Ode 2 Narrative. FRIVOLOUS AND VANGLORIOUS COMPLIMENTS IS EXCHANGED BY THE 二 MEN OF TS'U. The piece is of little value. It is referred, in the Preface, to duke Gao, like the last, and is said to be directed against his inordinate love of hunting, which infected the manners of the officers and people. Cheng Hwang (章潢; Ming dyn.) says, In the 1st line of each stanza, the speaker praises another; in the last, that other praises him. In the 8d, he takes credit to himself and the other for ability. The poet simply relates his words, without any addition of his own—a specimen of admirable satire, through which the boastful manners of the people of Ts'ü are clearly exhibited.

LL 1 and 4 in all the stt. 還 (saw) is defined as the app. of being nimble, and the meaning of 儼 is akin to it. There is the same



我。今。驅。之。遭。了。我。今。驅。從。兩。牡。  
 臧。揖。從。陽。乎。昌。好。揖。我。謂。  
 今。謂。狼。並。猶。今。

And we drove together after two males

You bowed to me, and said that I was skilful

3 How complete your art!

You met me on the south of Naou,

And we pursued together two wolves

You bowed to me, and said that I was dexterous

III Choo

而。瓊。尙。素。允。著。侯。  
 華。之。乎。耳。乎。我。著。  
 乎。以。而。以。而。於。

- 1 He was waiting for me between the door and screen  
 The strings of his ear-stoppers were of white silk,  
 And there were appended to them beautiful *hwa*-stones

relation between 茂 and 好, and 昌 and 臧. The terms must all be taken of the skill and dexterity of the parties in driving their chariots and hunting.

Ll 3, 4 Naou was a hill in Ts'e, not far from the capital. 閒 must be translated—'neighbourhood,' some point between Naou and the city 陽,—as in II VIII 1 驅 expresses their urging on of their horses, and 從=逐, 'followed,' 'pursued' 肩 is explained by 獸

歲, 'a beast of three years,' in this sense the term is interchanged with 豸, from which I render it by 'boars' 牡, 'males,' without saying of what animal.

The rhymes are—in st. 1, 還, 閒, 肩, 僊, cat 14 in 2, 茂\*, 道\*, 牡\*, 好\*, cat 3, t 2 in 3, 昌, 陽, 狼, 臧, cat 10

Ode 3 Narrative A BRIDE DESCRIBES HER FIRST MEETING WITH THE BRIDEGROOM. The critics, old and new, suppose that the piece was directed against the disuse of the practice which

required the bridegroom in person, to meet his bride at her parents' house and conduct her to her future home. This does not appear however, in the piece itself, and indeed, there is nothing in it about a bride and bridegroom, though it is not unnatural to suppose that the speaker in it is a bride. Some suppose that we have three brides and as many bridegrooms, the latter all of different rank, but I prefer to think that the places where they meet, and the colour of the stones of the ear-stoppers, are varied simply to prolong the piece, and give new rhymes. We have found thus a characteristic of many previous odes.

L 1, in all the stt 著 (at, 箸) is defined as 'the space between the door and the screen (門屏之間),' called also '戶'. Passing round the screen, one would advance on to the 庭, 'the open court' of the mansion, in front of the 堂, the raised 'hall,' or reception-room, from which the chambers led off. The 而 is used simply as a final particle (句絕之辭, Wang Yin-che), and 乎 is a particle of admiration.

吳<sup>三</sup>尚以乎俟<sup>三</sup>榮<sup>三</sup>尚以乎俟<sup>三</sup>  
 乎之黃而。我乎之青而。我  
 而。以乎允於而。以乎允於  
 璫而。耳堂璫而。耳庭

- 2 He was waiting for me in the open court.  
 The strings of his ear-stoppers were of green silk,  
 And there were appended to them beautiful *ying*-stones.
- 3 He was waiting for me in the hall.  
 The strings of his ear-stoppers were of yellow silk,  
 And there were appended to them beautiful *ying* gems

IV *Tung fang che jih*

東<sup>三</sup>兮。兮。兮。了。兮。東<sup>三</sup> 東<sup>三</sup>  
 方之月 履我 在我 在我 彼姝者 方之 日 日

- 1 The sun is in the east,  
 And that lovely girl  
 Is in my chamber  
 She is in my chamber  
 She treads in my footsteps, and comes to me.

L. 2. 充耳—see on v I. 2 We must understand the line of the strings or ribbons by which the ear-stoppers were suspended which were called *tsu* (紉);—in st. 1, of white silk, in 2, of green; in 3, of yellow

L. 3 is most naturally taken of the stones which formed the ear-stoppers, the *tsu* of lv III. 2 尙—加 to add, or append to. 璫—as in v X, an adjective. It is commonly construed with the terms following, as a compound name of the precious stones used for the ear stopper. Mason erroneously takes those stones as belonging to the girdle-pendant.

The rhymes are—in st. 1 著 素 華  
 cat. 5, c. 1: in 2, 庭 青 璫 cat. 11: in 3,  
 堂 黃 英 cat. 10.

Ode 4 Narrative. THE LICENTIOUS INTER-COURSE OF THE PEOPLE OF TS'U. I do not see how this short piece is to be understood in any other way. Choo, indeed, agrees with the old interpreters, in taking the 1st line as allusive but the question then occurs,—allusive of what? which has been very variously answered. At the same time there are difficulties about the view which I have followed. That the lady should seek her lover in the morning and leave him at night, is not in accordance with the usual ways of such parties. K'ang Hing-chang (姜炳璋; pres. dyn.) observes that the incongruousness of this should satisfy us that, under the figuration of these lovers, is intended a representation of Ts'ü, with bright or with gloomy relations between its ruler and oficers. But when we depart from the more natural interpretation of the lines, we launch out on a sea of various fancies and uncertainties.

今。我 今。我 今。我 了。姝 今。彼  
發 履 闕 在 闕 在 著 彼

- 2 The moon is in the east,  
And that lovely girl  
Is inside my door  
She is inside my door,  
She treads in my footsteps, and hastens away

V. *Tung fung mung*

白 倒 顛 東 白 顛 顛 東 東  
公 之 倒 方 公 之 倒 方 方  
令 顛 裳 未 召 倒 衣 未 未  
之 之 衣 晞 之 裳 明 明

- 1 Before the east was bright,  
I was putting on my clothes upside down,  
I was putting them on upside down,  
And there was one from the court calling me
- 2 Before there was a streak of dawn in the east,  
I was putting on my clothes upside down,  
I was putting them on upside down,  
And there was one from the court with orders for me

L 1, in both stt This has no difficulty in st 1, as the sun always rises in the east, but why the action of the piece is fixed to the time when the moon rises there, is a question Does it not indicate that the lines are narrative, and not allusive?

L 2 This must be understood here of a lady, but in iv IX, we were obliged to interpret the same terms of 'an admirable officer'

L 3 室, 'a chamber,' a room for refreshment and repose 闕 is explained by Luh Tih-ming in the same way as 著 in the last ode, 'the space between the door and the screen' We must understand the door as that leading from the hall to the chambers

Ll 4, 5 These lines are enigmatical in their brevity 履=躡, 'to tread on' 我=我之跡, 'my footsteps' 卽=相就 'to come to' 發=行人, 'to go away'

The rhymes are—in st 1, 日, 室, 室, 卽\*, cat 12, t 3 in 2, 月, 闕, 闕, 發, cat 15, t 3

Ode 5 Narrative and metaphorical THE IRREGULARITY AND DISORDER OF THE COURT OF TS'U MAOU thinks that in the 3d stanza especially there is reference to the officer of the clepsydra, who did not keep the marquis of Ts'uo sufficiently informed of the time, but this is by no means apparent The piece is evidently directed against the irregularity of the marquis's relations with his officers

Stt 1, 2 The officer, who, we must suppose, is the writer, was not attentive to his duties, but was hurriedly making preparations to attend the morning audience, when a summons came to him,—all out of time Ying-tah defines 晞 by 日之光氣, 'the rays of the sun,' the first streaks of dawn 衣裳, varied for the sake of the rhyme to 裳衣, 'the upper garment and the lower,'='clothes' The anxiety of the speaker to be in time for the audience is graphically set forth by the 顛倒, 'to turn upside down' 公=公所, 'duke's place,' the court,—see n II 3, et al 召之, 'sum-

則不辰不瞿狂樊折<sup>三</sup>  
莫夙夜能瞿人圃柳

- 3 You fence your garden with branches of willow,  
And the reckless fellows stand in awe.  
He, [however], cannot fix the time of night,  
If he be not too early, he is sure to be late.

## VI Nan shan.

又歸歸。齊道綏崔。南<sup>二</sup>  
懷止。既了有綏。雄山  
止。曷山出。魯狐崔

南山

- 1 High and large is the south hill,  
And a male fox is on it, solitary and suspicious  
The way to Loo is easy and plain,  
And the daughter of Ts'e went by it to her husband's  
Since she went to her husband's,  
Why do you further think of her?

moving him to the audience 令之一 with  
some orders to be executed. I translate the  
之 in the 1st person but the whole ode might  
be given in the 3d.

St. 3. This st. is metaphorical. A feeble  
fence served to mark the distinction between  
forbidden and other ground, and the most reck-  
less paid regard to it, in the court of Ts'e, how-  
ever the evident distinction of morning and  
night was disregarded, and times and seasons  
confounded. 柳 is the drooping willow the  
wood of which has little strength 樊—藩,  
a fence or to fence — Break a willow tree  
and fence your garden. 瞿瞿 is the appear-  
ance of looking at with awe. 辰—時 time,  
used here as a verb, to time, to fix the time of.  
莫—read as, and—暮 late.

The rhymes are—in st. 1, 明 震 cat. 10;  
倒 召 cat. 2; in 2, 歸 衣 cat. 1 t. 3 顏  
令 cat. 12, t. 1; in 3, 圃 留 夜 莫  
cat. 3, t. 1.

Ode 6. Allusive. ON THE DISGRACEFUL CON-  
FESSION BY WEN WAN KANG THE MAR-  
QUIS OF LOO, AND HER BROTHER—AGAINST  
S'ANG OF TS'U AND HWAN OF LOO. There is

a substantial agreement among the critics as to  
the intention of this piece, though they differ  
in the interpretation of several of the lines. In  
H.C. 703, Kwel, the marquise of Loo, known as  
duke Hwan, (軌桓公), married a daughter  
of the House of Ts'e, known as Wan K'ang  
(文姜). There was an improper affection  
between her and her brother and on his suc-  
cession to Ts'e the couple visited him. The  
consequences were—incest between the brother  
and sister the murder of the husband, and a  
disgraceful connection, long continued, between  
the guilty pair. The marquise of Ts'e is known  
in history as duke S'ang (襄公). If we  
translate the verbs in the last lines in the pre-  
sent tense, the time of the piece must be referred  
to the visit to Ts'e,—before the death of the  
marquise of Loo. The first two st. are com-  
monly taken as directed against duke S'ang,  
and the last two as against duke Hwan. It is  
not worth the space to point out other construc-  
tions of the words, which slightly modify this  
view.

St. 1. The south hill is the New hill (牛山)  
of Mencius VI. Pt. I. VIII. 崔崔 describe  
its appearance as high and large. The allusion  
in it is understood to be to the greatness of the  
State of Ts'e. L. 2,—see on v. IX. 1. 雄 pro-  
perly the male of birds, is here used of a quad

鞠 止。 既 止。 之 何。 從 其 畝。 執 麻 如 之 何。 庸 止。 齊 止。 雙 止。 葛 屨 五 兩。 冠 綌

- 2 The five kinds of dolichos shoes are [made] in pairs,  
And the string-ends of a cap are made to match,  
The way to Loo is easy and plain,  
And the daughter of Ts'e travelled it  
Since she travelled it,  
Why do you still follow her?

- 3 How do we proceed in planting hemp?  
The acres must be dressed lengthwise and crosswise.  
How do we proceed in taking a wife?  
Announcement must first be made to our parents  
Since such announcement was made,  
Why do you still indulge her desires?

rupted,—the fox Duke Seang is understood to be thus contemptuously alluded to L 3 蕩 is explained by 个 易 'level and easy' L 4 The daughter of Ts'e is Wān Keang, who had gone to Loo by this way (由 = 從) to her husband's (歸, —as in 1 VI) The 止 in lines 5 6, and below, is the final particle So, the 日 is only a particle The subject of 懷 is most naturally understood to be duke Seang

St 2 兩 (3d tone), is explained of two, or a pair of shoes 五 兩, 'five pairs,' must be taken as in the translation, the 'five' referring, probably, to the five different colours of which shoes were made of the dolichos fibre What the writer would say, is simply that shoes were made in pairs,—alluding to the union of man and wife L 2 綌 denotes the ends of the strings, by which the cap was tied under the chin, which were then left hanging down of equal lengths (雙) The line thus conveys the same idea, and contains the same allusion, as the former one L 4 庸 = 用, 'to use,'—

here applied to travelling the road to Loo L 6 從, like 懷 above, is to be understood of duke Seang, following his sister, unable to leave her to her husband

St 3 L 1 執 = 樹, 'to plant, or sow' L 2 For hemp the ground had to be carefully prepared, and was ploughed both cross-wise (衡 = 橫), or from east to west, and length-wise, or from north to south L 3 取 = 娶, 'to marry' L 4 葛, is now in the 4th tone The 'parents' are those of the bridegroom As the parents of the marquis of Loo were dead, he had announced to their spirits in the ancestral temple his intention to marry a princess of Ts'e He thus obtained their sanction to the union The marriage was concluded with every formality It was for him to maintain it as strictly, but instead of this, he weakly allowed his wife to visit her brother The 鞠 of 1 6 is understood of duke Hwan, 'allowing his wife to carry out her licentious desires (使之得窮其欲)'

極止。既媒之取斧之析四聲  
止。曷且不何。妻不何。薪  
又得得。匪如克。匪如

- 4 How do we proceed in splitting firewood?  
Without an axe it cannot be done.  
How do we proceed in taking a wife?  
Without a go between it cannot be done.  
Since this was done,  
Why do you still allow her to go to this extreme?

VII. Foo t'ien

勞無維無勞無維無  
心思芬田心思芬田  
怛遠人怛遠人  
怛。人。樂。田。怛。人。驕。田。  
甫田

- 1 Do not try to cultivate fields too large,—  
The weeds will only grow luxuriantly  
Do not think of winning people far away,—  
Your toiling heart will be grieved,  
2 Do not try to cultivate fields too large,—  
The weeds will only grow proudly,  
Do not think of winning people far away,—  
Your toiling heart will be distressed.

St. 4. Here another formality in contracting a marriage is mentioned, and illustrated by an indispensable condition in the splitting of firewood. This also had been complied with by the marquess of Loo and as he had begun his marriage, so he should have continued it. 極

—as 鞠 in the former stanza

The rhymes are—in st 1 崔綏歸歸  
懷 cat. 13 t. 1; in 2, 兩雙鷖 cat. 10;  
庸庸從 cat. 9 in 3, 何何 (and in 4),  
cat. 17; 畝. 母 cat. 1, t. 2; 告 鞠  
cat. 3, t. 3 in 4 克得得極 cat. 1 t. 3.

Ode 7 Metaphorical. THE FOLLY OF PURSUING OBJECTS BEYOND ONE'S STRENGTH. So, Choo. The Preface refers the piece to duke

Shang, possessed by a vaulting ambition which over-leapt itself. It may be applied to the insane course which he pursued to acquire the foremost place among the States, but there is nothing in the language to indicate that it was in the first place directed against him.

LL 1, 2, in st 1, 2. 無—母 though we might also translate it as a simple negative—  
There is no such thing, &c. 田 (read *tsun*,

in 8d tone) is a verb,—to cultivate, 2. 畝 in 畝爾田 Shoo, V. xviii. 21. Ying-tai, indeed, quotes that passage here as 田爾

田甫—大 large. Maou explains it by large beyond measure, so that the labour put forth on it is inadequate to secure any return. 莠—see Men. VII. Pt II X & X. VII. 12. 驕驕

介。突。見。未。非。總。變。婉<sup>三</sup>  
今。而。今。幾。今。角。今。今

- 3 How young and tender  
Is the child with his two tufts of hair!  
When you see him after not a long time,  
Lo! he is wearing the cap!

VIII. *Loo ling*

且。其。虛<sup>三</sup>。且。其。虛<sup>三</sup>。且。其。虛<sup>三</sup>。  
似。人。中。鬚。人。中。人。人。合。合。合。  
美。鉤。美。環。美。合。合。合。

- 1 *Lin-lin* go the hounds,  
Their master is admirable and kind  
2 There go the hounds with there double rings,  
Their master is admirable and good  
3 There go the hounds with there triple rings,  
Their master is admirable and able

expresses the 'app of luxuriant growth' So, 桀桀 Leu Tsou-k'cen says that both combinations give us to see the dandel growing luxuriantly, to the injury of the good grain

Ll 3, 4 遠人, 'distant men,' are people removed from us so far as to be beyond our influence 切切 and 怛怛 (*tah*) express 'the app of being grieved and distressed'

St 3, 婉 and 變 = 'young and tender-like' 總 = 聚, 'to gather' 角, 'a horn' Yen-Ts'an says, 'The hair of a child was gathered into two tufts, so as to have the form of the character 非' 突 = 忽, conveying the ideas of suddenness and growth 而 = 然 弁

is here simply = 冠, 'a cap,' worn by the youth grown up In this st we have an instance of natural and legitimate development, surely taking place, — in contrast with the fruitless strain and effort indicated in the other stanzas

The rhymes are—in st 1, 且, 人 (and in 2), cat 12, t 1, 鬚, 切, cat 2 in 2, 桀, 怛 (prop cat 14), cat 15, t 3 in 3, 變, 非, 見, 介, cat 14

Ode 8 Narrative THE ADMIRATION IN TS'É OF HOUNDS AND HUNTERS This piece is akin to ode 2 We are only to find in it the

foolish estimation in which hunting was held in Ts'è The Preface makes it out, indeed, to have been directed against duke Seang's wild addiction to hunting, and to set forth the sympathy which the people had with their good rulers of a more ancient time in their hunting expeditions (See Men I Pt II 6), as a lesson to him This, however, is much too far-fetched

L 1, in all the stt 虛 (more fully with 人 at the side) is the name for a hunting dog (田人) 令令 is intended to give the sound of the rings which the hounds carried at their necks The Shihoh-wün gives 犇, 犇, with 人 at the side, — meaning 'strong' 重環, 'a double ring,' denotes a large ring carrying a smaller one attached, and 重鉤, a larger ring with two smaller ones attached L 2 The 人 is best taken of the owner of the hounds, and not of the hunters generally 人目一, — see on VII III 1 Here, as there, the application of 一 is an exaggeration We may accept Maou's explanation of 鬚 by 好貌, 'good-like,' and of 偲 by 才, 'able,' 'talented' Choo explains these terms by 'whiskered,' 'bearded'

## IX. Pe low

敝筍

如唯敝如鱣筍如鰈敝  
 水。齊筍雨。齊敝去。齊筍  
 了。有。有。有。有。  
 歸。梁。梁。梁。  
 止。其。其。其。  
 具。魚。魚。魚。  
 從。唯。魴。魴。

- 1 Worn out is the basket at the dam,  
And the fishes are the bream and the *kuan*  
The daughter of Ts'e has returned,  
With a cloud of attendants
- 2 Worn out is the basket at the dam,  
And the fishes are the bream and the tench  
The daughter of Ts'e has returned,  
With a shower of attendants.
- 3 Worn out is the basket at the dam,  
And the fishes go in and out freely  
The daughter of Ts'e has returned,  
With a stream of attendants

The rhymes are—in st. 1 令 仁 cat. 12

t. 1 in 2, 環 碧 cat. 14; in 3, 錦 偶 cat. 1 t. 1

Ode 9 Metaphorical. THE GOLD LICHENS  
FREEDOM OF WAN K'ANG IN RETURNING TO  
T'AI. The Preface says further that the piece  
was directed against duke Hwan of Loo, unable  
in his weakness to impose any restraint on his  
wife—see on ode 8. Choo, on the contrary  
makes it to be directed against their son, duke  
Chwang;—and with reason. All critics under-  
stand the 歸 in the 3d line, of Wan K'ang's  
repeated returns to Ts'e after her husband's  
death, to carry on her intrigue with her brother  
duke Seang. If any marquis of Loo, therefore  
was in the writer's mind, it must have been the  
son, unable to control the conduct of his mother

敝—see on VII. 筍 and 梁—see on III.  
X. 3. 魴—see on I. X. 3. 鰈 is the tench

described as like the bream, but with a large  
head, and weak scales. The 鰈 has not been  
identified. The Shwuh wán simply calls it a  
fish. Maou calls it a large fish, and a story  
is given by K'ang Ts'ang (孔叢子抗  
忘篇) of a *kuan* being taken in Wei, large  
enough to fill a cart. K'ang-shing says the  
word means spawn. Neither of these accounts  
is admissible in the connection. 唯唯 in st.  
3 denotes the freedom with which the fishes  
went in and out of the broken basket (唯唯  
者惟所出入而無忌之貌). The concluding lines set forth the multitude  
of the marquis's followers,—like clouds, like  
rain, like water

The rhymes are—in st. 1 鰈 雲 cat. 15 in  
3, 鰈 雨 cat. 5 t. 1 in 3, 惟 水 cat. 15 t. 2



X. *Tsae k'eu*

齊 彭 汶<sup>四章</sup> 齊 瀾 川 齊 朱 載<sup>二章</sup>  
 了 彭。 水 了。 瀾。 驪 了。 轡。 驅  
 翔。 魯。 湯。 弟。 魯。 濟。 魯。 薄。 載  
 有 行 有 車 有 簞  
 湯。 人 湯。 轡 湯。 弗

- 1 She urges on her chariot rapidly,  
 With its screen of bamboos woven in squares, and its vermilion-coloured leather.  
 The way from Loo is easy and plain,  
 And the daughter of Ts'e started on it in the evening
- 2 Her four black horses are beautiful,  
 And soft look the reins as they hang  
 The way from Loo is easy and plain,  
 And the daughter of Ts'e is delighted and complacent.
- 3 The waters of the Wăn flow broadly on,  
 The travellers are numerous  
 The way from Loo is easy and plain,  
 And the daughter of Ts'e moves on with unconcern

Ode 10 Narrative THE OPEN SHAMELESSNESS OF WAN KEANG IN HER MEETINGS WITH HER BROTHER There is an agreement among the critics that this is the subject of the piece Maou differs, however, from Choo in referring the first two lines of the stanzas to duke Seang, driving to the place of assignation, but even Yen Ts'an agrees in this point with Choo. The ode has thus a better unity, and Seang had no need to cross the Wăn

St 1, 載 is the initial particle,—as often 薄薄 expresses the sound of the carriage driven rapidly, and so seeming to touch the ground slightly 簞,—as in III. X 3 Here the screen is made of 簞, 'slender bamboos,' which were made or woven in squares 轡 is the name for hides dressed and curried,=leather This was employed in the construction of the carriage, but for what part of it, it is difficult to say In this case it was painted vermilion As that colour was used in one of the ear-

riages of the princes of States, Maou contends that the 1st and 2d lines should be referred to duke Seang, but there is no evidence that their wives might not ride in chariots of the same colour 發,—nearly as in IV 2 I follow Maou in taking 夕 as the time when Wăn Keang commenced her journey (自夕發 正 日) Choo makes it the place where she had passed the night,—as Lacharme translates, 'ex diversorio capescit iter'

St 2 驪 tells the black colour of the horses, Maou only says their rich and well-groomed appearance 濟濟=人貌, 'the app of beauty' 瀾瀾, acc to Choo,=柔貌, 'soft-like,' this gives a better meaning than Maou's 衆, 'numerous'—Maou reads simply 爾爾 豈弟=樂易, 'pleased and easy,' setting forth the complacency with which Wăn Keang went on her way of vice

遊齊有魯儻行潛汶<sup>四</sup>  
敖。了。蕩。道。儻。人。潛。水

- 4 The waters of the Wán sweep on,  
The travellers are in crowds.  
The way from Loo is easy and plain,  
And the daughter of Ts'e proceeds at her ease.

XI. *E tsay*

則踰兮。美若長兮。猗<sup>四</sup>  
臧兮。巧目揚兮。頎嗟  
兮。射趨揚兮。抑而昌

猗嗟

- 1 Alas for him, so handsome and accomplished!  
How grandly tall!  
With what elegance in his high forehead!  
With what motion of his beautiful eyes!  
With what skill in the swift movements of his feet!  
With what mastery of archery!

St. 2, 4 汶—see on Ana. VI. vii. The Wán divided Ts'e and Loo, and it was necessary that Wán K'ang should cross it. 湯湯 denotes the full appearance of the waters and 潛潛 the app. of their flow 彭彭 and 儻儻 both denote the multitude of the travellers on the way whom the lady might have been afraid to face. But instead of this she went on with unconcern, as described in the synonymous phrases with which the stt. concludes.

The rhymes are—in st. 1, 蕩 鞞 ca. 8, 1.8; in 2, 濟 溺. 弟 cat. 15, 1.2; 湯 彭. 蕩 鞞 cat. 10.

Ode 11. Narrative. LAMENT OVER DUKE CH'ANG WHO, WITHSTANDING HIS BEAUTY OF PERSON, ELEGANCE OF MANNERS, AND SKILL IN ARCHERY. The Preface and subsequent critics are, probably correct in their account of this piece as referring to Duke Ch'ang of Loo, notwithstanding his various accomplishments, yet allowing his mother to carry on her disgraceful connection with her brother and himself joining the marquis of Ts'e in hunting oblivious of his mother's shame and his father's murder. Some say the piece should have a place in Lessons from Loo, but to this it is replied that here is the wisdom of Confucius, who would

not directly publish the shame of his native State, and yet took care, by giving this and the other pieces about Wán K'ang a place in the odes of Ts'e, that that shame should not be concealed. All these odes, however, were, no doubt, written in Ts'e. The point of this one is found in the exclamations with which all the stanzas commence.

St. 1. 猗嗟 oh alas!—an exclamation of lamentation. The prefixing of this to the praises which follow shows the writer's opinion of the deep levities of Ch'ang's character notwithstanding his various accomplishments. 昌—as in II. 2. It covers all the lines that follow. 1. 2. 頎而 describes the app. of Ch'ang's tallness. 而—然 The combination is adverbial.

1. 3. 若 like 而—然 and 抑若 describes the beauty or elegance of the high forehead. Maou defines 抑 by 美色 'admirable beauty' where 色 is probably a misprint for 兒 or 貌, and accepting this account of 抑, we must take 揚 as in iv. III. 2, et al. To account for this meaning of 抑 Wang Taou says that the character may originally have been 猗, homophonous with it and having the signification of

猗三章嗟三章名三章兮。美  
日清兮。儀既  
成兮。終日射  
侯。不出正兮。  
展我甥兮。  
猗三章嗟三章變三章兮。清  
揚婉兮。舞則  
選兮。射則貫  
兮。四矢反兮。  
以御亂兮。

- 2 Alas for him, so famous!  
His beautiful eyes how clear!  
His manners how complete!  
Shooting all day at the target,  
And never lodging outside the bird-square!  
Indeed our [ruler's] nephew!

- 3 Alas for him, so beautiful!  
His bright eyes and high forehead how lovely!  
His dancing so choice!  
Sure to send his arrows right through!  
The four all going to the same place!  
One able to withstand rebellion!

美 動 L 4 Choo defines 揚 here as 目之, 'the movement of the eyes,' and this we may accept, as the term would hardly be repeated with the same meaning as in the preceding line

L 5 蹌 describes 'the app of his artful and quick walk (巧趨)',—Choo says, 'as if he were on wings,' i. e., equable and graceful L 6 'When he shoots, then he is skilful'

St 2 L 1 名, 'famous,' or rather 'worthy of fame,' is evidently like 昌, in st 1, covering the rest of the stanza This is decisive against Maou's definition of it as 目上為名, 'above the eyes is called 名' L 3 I take 成

with Yen Ts'an, as= 備, 'complete' L 4, 5 Ying-tah observes that, at trials of archery, the parties engaged three discharged their arrows, each time four, and then stopped The 'whole day' mentioned here is an exaggeration, what we are to think of is Chwang's skill, and the length of time for which he could exhibit it

止 (1st tone) denotes the square in the centre of the target, in the centre of which again was the figure of a bird called *chung* L 6 展=

誠, 'truly' The 我 proves that the writer was a native of Ts'e, and by his words he refutes a calumny which was current, that Chwang was the son of duke S'ang

St 3 L 2,—see on VII XX 1 L 3, 選, 'choice,'= 異於衆, 'different from—better than—all others' L 5 反—復, 'again,' i. e., arrow after arrow went to the same place (皆得其故處) L 6 We have an instance of duke Chwang's prowess with his arrows in the Tso-chuen, under the 10th year of his rule

The rhymes are—in st 1, 昌, 長, 揚, 蹌, 蹌, cat 10 in 2, 名, 清, 成, 止, 甥, cat 11 in 3, 變, 婉, 選, 貫, 反, 亂, cat 14

CONCLUDING NOTE ON THE BOOK The odes of which duke Seang is, more or less directly, the subject are the only pieces in this Book, the time of which can be determined It is strange that from none of the others do we get any definite ideas of the history of the State before him, and still more strange that there is no celebration of the famous duke Hwan subsequent to him,—the hero of Ts'e His exploits, it has been said, would be sung of in a boasting style, and the sage therefore purposely excluded them from his collection, but much more might we have expected him to exclude the odes about duke Seang! Only the 1st ode presents us with a pleasing picture. The 2d and 8th show us the vaingloriousness of the officers of the State, and their excessive estimation of skill in hunting The 6th seems to give an indication of lewd manners, and the 5th, of how ill the court was regulated

BOOK IX. THE ODES OF WEI.

I Koh keu

好<sup>三</sup>人提提。好<sup>三</sup>人服之。要<sup>三</sup>之憚之。可以縫裳。慘<sup>三</sup>慘<sup>三</sup>女<sup>三</sup>丁。可以履霜。糾<sup>三</sup>糾<sup>三</sup>葛屨。葛屨。魏<sup>三</sup>之九。

- 1 Shoes thinly woven of the dolichos fibre  
May be used to walk on the hoarfrost.  
The delicate fingers of a bride  
May be used in making clothes  
[His bride] puts the waistband to his lower garment and the  
collar to his upper,  
And he, a wealthy man, wears them.

THE TITLE OF THE BOOK.—魏一之九

The odes of Wei, Book IX. of Part I. In B.C. 680, duke Hsien of Tsin extinguished the State of Wei, and incorporated it with his own dominions. At the division of the kingdom, after the subjugation of the Shang dynasty, Wei had been assigned to some chief of the Ke stock; but no details of its history have been preserved. In consequence of this, many critics are of opinion that the odes of Wei are really odes of Tsin, and that they are here prefixed to those of Tang just as those of Pei and Yung are prefixed to the odes of Wei, all really belonging to that Wei (衛). We shall find expressions in some of the odes which bear this view out; but, as Choo Chuan-shan, the question cannot be positively settled. The territory of Wei was small and the manners of the people were thrifty and industrious. It was within the present Keschow (解州) of Shan-see, but did not extend over all the territory now forming that department.

Ode 1. Narrative. THE EXTREME FARM HORRORS EVEN OF WEALTHY MEN IN WEI. The piece explains itself in a way which no other ode has yet done, the last two lines stating plainly the reason of its condemnation of its subject. This has been accounted for on the

ground that in the Chinese code of morals, sanctioned afterwards by Confucius, an excessive economy even was commended; and the writer therefore felt it necessary to point out that he branded it as interfering with generosity of soul.

St. 1. LL 1, 2, 糾糾 are explained by

hsiao as—縹緲 which was in use in his time—the combination denotes the thin texture of the wu fibres (稀疏之貌; Ying tah). Dolichos shoes were for summer wear yet necessarily might require and justify the use of them in winter. These two lines are taken as allusive introducing the next two; but I prefer to regard them as narrative, giving an instance of allowable economy LL 3, 4. 慘慘—纖

纖 small, delicate. 女 is a bride,—a wife during the three months that elapsed before her presentation in the ancestral temple of her husband's family which ceremony was the full and solemn recognition of her in the new relation. Until it took place, it was not the rule for her to engage in all the domestic work of the family but still circumstances might justify her in doing so. 裳—衣裳 clothes, generally LL 5, 6. 要 (or with 衣 at the

爲是褊維象佩左宛  
刺以心是掃其辟然

- 2 Wealthy, he moves about quite at ease,  
And politely he stands aside to the left.  
From his girdle hangs his ivory comb-pin  
It is the narrowness of his disposition,  
Which makes him a subject for satire.

## II *Hwun tseu-joo*

彼言彼章乎無美彼言彼章  
其采汾公度無其采汾  
之其路殊度之其莫  
了桑方異美了莫汙

汙汙

- 1 There in the oozy grounds of the Hwun  
They gather the sorrel  
That officer  
Is elegant beyond measure  
He is elegant beyond measure  
But, perhaps, he is not what the superintendent of the ruler's  
carriages ought to be
- 2 There along the side of the Hwun,  
They gather the mulberry leaves  
That officer

side) 之褊之 have a verbal force 好人  
= 人人 or 貴人, 'a great or noble man,'  
: e, one occupying a high position in society  
Whatever poverty might justify, it was not for  
one like him to be wearing dolichos shoes in  
winter, or to put his bride to such tasks

St 2, 提提 is descriptive of 'the gentle-  
manly ease' of the husband. The right was  
the place of honour anciently in China; the  
husband therefore is represented as moving to  
the left, to give the precedence to others 掃,  
—see iv 111 2 The man's manners and dress in  
public were such as became his position. The  
facts in st 1, however, showed a stinginess of  
disposition in his family which made him a  
proper subject for reprehension

The rhymes are—in st 1, 霜, 裳, cat 10,  
襖, 服\*, cat 1, t 3 in 2, 提\*, 辟, 掃\*,  
刺\*, cat 16, t 3

Ode 2 Allusive AGAINST THE PARSIMONI-  
OUSNESS OF THE OFFICERS OF WEI The argu-  
ment of this piece is akin to that of the last,  
only the 'good' or wealthy man there appears  
here as a high officer of the State. It belongs to  
the allusive class, and we are not to suppose  
that the officer or officers spoken of actually did  
the things mentioned in the second lines, but  
only that they did things which parties per-  
forming such tasks might have done. If we  
make 彼其之了 the subject of 采, as  
K'ang-shing does, then the ode will be narrative

Ll 1, 2, in all the stt The Hwun rises in the  
pres dis of Tsing-loh (靜樂), E Chow (忻

乎公族。如卡。殊賈。美如卡。美  
 彼其之了。黃。曲。彼汾。乎公行。如災。殊賈。美如災。美

Is elegant as a flower

He is elegant as a flower

But, perhaps, he is not what the marshaller of the carriages ought to be.

3 There along the bend of the Hwun,

They gather the ox lips.

That officer

Is elegant as a gem.

He is elegant as a gem,

But, perhaps, he is not what the superintendent of the ruler's relations should be.

III *Yuen yew t'au.*

一者。不歌。憂殺。貝園。園  
 也。謂知日矣。心實有桃。有  
 驕。我我謠。我之之桃。桃

1 Of the peach trees in the garden

The fruit may be used as food.

My heart is grieved,

And I play and sing

Those who do not know me

Say I am a scholar venting his pride.

州), and flows into the Ho, in the dia. of Yung ho (榮河), dep. P'oo-chow (蒲州). The capital of Wei was near its junction with the Ho. 沮如 — kw and oox 一方 — 一邊 one side; but the — is not to be pic-el, as appears from the 一曲 designating the bend of the Hwun where it joins the Ho. The 莫 (mo) is, perhaps, the — acroea. Medhurst, after Luh Ke, says — A kind of sorrel, the stalk of which is as large as a quill, of a red colour and giving out at

every joint a leaf like the willow; it is provided with hairy prickles, sour and when young can be boiled into soup. The Urb-ya calls the 賈 the 牛唇 which I have adopted in the translation. Medhurst says, — 'water plantago' and Wini me — 'a marshy grassy and (?) climbing plant, with leaves like purslane, called also cow's lips.

III, 4 彼其之子 — as in VI, VI 其 is the particle; 彼 and 之 a double demonstrative. 無度 is laudatory Maou takes

極。者。以。食。園<sup>二章</sup>。知。其。何。彼。  
 彼。謂。有。心。有。之。誰。其。人。  
 人。我。國。之。棘。蓋。知。心。是。  
 是。上。不。憂。其。亦。之。哉。  
 哉。也。知。矣。實。勿。其。夢。了。  
 了。因。我。聊。之。思。誰。矣。口

'Those men are right;  
 What do you mean by your words?'  
 My heart is grieved,  
 Who knows [the cause of] it?  
 Who knows [the cause of] it?  
 [They know it not], because they will not think

- 2 Of the jujube trees in the garden  
 The fruit may be used as food  
 My heart is grieved,  
 And I think I must travel about through the State  
 Those who do not know me  
 Say I am an officer going to the verge of license  
 'Those men are right,

英 in the sense of 'a man of ten thousand,'  
 but the 如, and 如 卜, of st 3, require the  
 meaning I have given

L 6 公路=掌公之路申者,—  
 as in the translation 公行 is another name  
 for the same officer, as regulating the order of  
 the carriages (以其 卜 兵申之行  
 列) 公族=掌公之宗族者,  
 'the superintendent of the branches of the  
 ducal family' There were, as we learn from  
 the Tso-chuen, such officers in the state of Tsin,  
 and hence it is contended that this piece is really  
 an ode of Tsin But there may have been  
 officers so called in Wei, at an earlier time  
 The appointment of them in Tsin took place 54  
 years after its extinction of the ancient Wei  
 The 公族 were more honourable than the  
 公行 It seems very unnatural to refer the  
 3d and 6th lines to different subjects,—as Ho  
 K'ae (何楷) does

The rhymes are—in st 1, 茹, 莫, 度, 度,  
 路 cat 5, t 1 in 2, 方, 桑, 英\*, 英\*,

行\*, cat 10 in 3, 曲, 賣, 卜, 卜, 族, cat  
 3, t 3

Ode 3 Allusive AN OFFICER TELLS HIS  
 GRIEF BECAUSE OF THE MISGOVERNMENT OF THE  
 STATE, AND HOW HE WAS MISUNDERSTOOD The  
 idea of the misgovernment of the State is not  
 evident, but it is found in the allusion in the  
 first two lines 'The peach,' says Ch'ing E, 'is  
 but a poor fruit, but while there are peach-trees  
 in the garden, their fruit can be used as food  
 This suggests the idea of the people of the State  
 as few, and yet, if they were only rightly used  
 and dealt with, good government would ensue'  
 This may seem far-fetched, yet it is the most  
 likely interpretation of the words The ode  
 may be compared with the first of the 6th Book,  
 but there the speaker is mourning over ruin ac-  
 complished, and makes his moan to Heaven,  
 while here the speaker is grieved by the pro-  
 spect of ruin approaching, and indicates the  
 authors of it

LL1—4, in both stt 殺, 'viands,' is here=  
 食 in st 2, 'to eat,' or 'to use as food' The  
 之 in l. 2 is a difficulty, we must call it a mere  
 particle, and translate as I have done. The  
 'Complete Digest' gives—其實可爲殺

思。亦。之。誰。之。誰。矣。之。其。何。  
勿。蓋。知。其。知。其。憂。心。何。

What do you mean by your words?  
My heart is grieved  
Who knows [the cause of] it?  
Who knows [the cause of] it?  
[They do not know it], because they will not think

IV *Chih hoo*

來。旃。已。夙。了。日。父。兮。陟。  
無。哉。卜。夜。行。嗟。兮。瞻。彼。  
止。猶。慎。無。役。予。父。望。咄。

陟  
咄

- 1 I ascend that tree-clad hill,  
And look towards [the residence of] my father  
My father is saying, 'Alas! my son, abroad on the public service,  
Morning and night never rests  
May he be careful,  
That he may come [back], and not remain there!

In L8 also, 之 may be taken as a particle.

歌 is distinguished from 謠, as singing with the accompaniment of an instrument, while the latter term denotes singing simply. Standing alone 歌 does not necessarily imply playing,

as well as singing. 聊, — as in VII XIX 1, 3; cf. 行國 indicates that the speaker thought of travelling about to dissipate his grief (出遊於國中以渴憂).

L15—8 The speaker's dissatisfaction is perceived, but not understood. People say he is concerned and 罔極, without a well-balanced judgment, taking 極 = 中 according to Maou); or without any bounds to his condemnation of the government (so, Choo). L17, 8 give their words directly 彼人 — those men — meaning the conductors of the govt. 是 — 'to be right. 其 is a final particle, used in interrogations, to be distinguished from that in L1. 3 last ode.

L12 蓋 takes up the question in the preceding lines, as if it were said directly — They

do not know me, for

勿 is used as an injunctive negative, — 非 or 不 亦 is a mere particle. Wang Yin-che makes a rule that 亦 preceded by 蓋 has never any substantive force.

The rhymes are — in st. 1 桃殺謠驕  
cat. 2 哉其之之思 (and in 2), cat.  
1 L1: in 3 棘食國極 2, L3.

Ode 4. Narrative A YOUNG SOLDIER ON SERVING SOLACES HIMSELF WITH THE THOUGHT OF HOME. The marquis D Hervey Saint Denys, having translated into French Lacharme's very inaccurate Latin translation of this ode, proceeds to found on it some ingenious reflections on the unwelcome character of the Chinese. He finds in it regrets for the loss of the domestic hearth; the longing of a young soldier who ascends a mountain to try to discover in the distance the house of his father — a mother whom Sparta would have driven from its walls; a brother who counsels the absent one not to make his race illustrious, but before every thing to come back. We feel ourselves, he adds, in I know not what atmosphere of quietude and rural life. The sentiment of the piece, however should not make such an impression upon us. According



來無死。偕。弟。兄。陟。來。寐。子。母。陟。  
 無死。上。行。役。今。彼。無。上。行。役。今。彼。  
 死。慎。旃。夙。口。今。岵。岵。今。岵。  
 旃。夜。嗟。瞻。旃。夜。嗟。瞻。  
 猶。必。予。望。猶。無。予。望。

- 2 I ascend that bare hill,  
 And look towards [the residence of] my mother.  
 My mother is saying, 'Alas! my child, abroad on the public service,  
 Morning and night has no sleep  
 May he be careful,  
 That he may come [back], and not leave his body there!'
- 3 I ascend that ridge,  
 And look towards [the residence of] my elder brother  
 My brother is saying, 'Alas! my younger brother, abroad on the public service,  
 Morning and night must consort with his comrades  
 May he be careful,  
 That he may come back, and not die!'

to the Preface, the service in which the young soldier was engaged was service exacted from Wei by a more powerful State, in which there was no room for patriotism, no opportunity for getting glory. The sentiment is one of lamentation over the poor and weak Wei whose men were torn from it to fight the battles of its oppressors

L 1, in all the stt 岵 and 岵 are defined in the Urh-ya, as I have translated them. Maou strangely reversed the definitions, and Choo followed him. I cannot but agree with Ying-tah in thinking that in Maou's account of the characters we have errors of transcription.

L 2 瞻 is properly 'to look up to,' and 岵, 'to look out to,' or 'to look towards.'

L 3 行役, 'has gone away on service,' or 'is doing public service' 予=少了, 'younger son,'=child. This term is appropriately put into the mother's mouth. 無已=不得 止息 'gets no rest'. The mother says, naturally again, 無寐, 'gets no sleep' 必偕=

必與同役者偕,—as in the translation. This language is natural from the elder brother.

L1,4,5 卜=尙, with the optative force of that term. 旃=之. It gives force to the verb 猶,—'still,' 'and so, notwithstanding'. It carries on the wish, and converts it into a hope. The 'Complete Digest' says, 猶來,不敢必之詞. 無已,—as in the translation, or according to a meaning of 已, to which Choo refers, 'not be taken prisoner' 棄=棄其尸, 'cast away his corpse'.

Yen Ts'an observes that we are not to suppose that the soldier ascended three different heights,—the writer merely, as is usual in these odes, varied his terms for rhyme's sake.

The rhymes are—in st 1, 岵, 父, cat 5, t 2, 了, 已, 已, cat 1, t 2. in 2, 岵, 母, 已, 予, 寐, 采, cat 15, t 3. in 3, 岡, 兄, cat 10, 弟, 偕, 死, cat 15, t 2.

V *Shih mow che k'een.*

了逝兮。行與  
 汜兮。桑者  
 兮。畝之外  
 子還兮。行與  
 閑兮。桑者  
 兮。畝之間  
 兮。畝之間

- 1 Among their ten acres  
 The mulberry planters stand idly about  
 'Come, [says one to another], 'I will return with you.'
- 2 Beyond those ten acres,  
 The mulberry planters move idly about.  
 'Come, [says one to another], 'I will go away with you'

VI *Fah t'an*

猗。日水兮。之之兮。伐坎  
 不漣清河。一河真檀坎

- 1 *K'an k'an* go his blows on the sandal trees,  
 And he places what he hews on the river's bank,  
 Whose waters flow clear and rippling

Ode 5. NARRATIVE. THE STRAITS OF THE PEASANTRY OF WEI. The interpretation of this short piece is not a little difficult. Acc. to the Preface, it was directed against the times when the State of Wei was so much reduced by the loss of territory that there was not room for the people to live in it. Acc. to Choo, on the other hand a worthy officer disgusted with the irregularities of the court, proposes to his companion to withdraw from the public service to a quiet life among the mulberry trees in the country. The old view seems to me the preferable.

L. 1, in both stt. Why *ten* acres are here specified, or what *ten* acres are meant, cannot be determined. According to the ancient regulations, often spoken of by Mencius each farmer the head of a family received 100 acres. Here it is said, so much was Wei reduced, that such a man could only receive a tenth part of his proper allotment. But those hundred acres were for the cultivation of grain; the mention of the mulberry trees in the 2d line shows that the farm is not intended here. Rather must we think of the housesteads with their five acres (Men. I. Pt. I. VIII. 24), about which mulberry trees were planted. Those 5 acres were divided into two portions, half in the fields, and half in

the villages. The eight families which constituted a *tsing* (井) had thus 20 acres of mulberry & wood in each place, which here appear it is supposed, reduced to 10. This is more likely. 畝 was anciently written 畝. Six cubits (尺) formed a pace (步), and 100 paces was the length of an acre.

L. 2. 桑者 — mulberryers. We are to understand, probably the gatherers of the mulberry leaves. 閑閑 or 閒閒 — as in the translation. Choo makes it — placidly or contentedly going about. 汜汜 may be regarded as synonymous with 閑閑. Maou makes it mean — the app of a multitude — the people being too numerous for the space.

L. 3 is to be taken as the language of the mulberry planters to one another. They have no work to do, and think they may as well go home empty handed, or go and amuse themselves in the neighbouring lot. 行 acc. to Choo, — 將 the sign of the future. 逝 — 往

彼君兮。不索餐兮。爾庭有縣貆兮。彼君兮。不索食兮。  
 胡瞻爾庭有縣特兮。不狩不獵。胡瞻爾庭有縣特兮。  
 不稼不穡。胡取禾三百廛兮。不狩不獵。胡瞻爾庭有縣特兮。  
 之側兮。河水清且直兮。坎坎伐輜兮。寘之河

You sow not nor reap,  
 How do you get the produce of those three hundred farms?  
 You do not follow the chase,  
 How do we see the badgers hanging up in your court-yards?  
 O that superior man!  
 He would not eat the bread of idleness!

- 2 *K'an-k'an* go his blows on the wood for his spokes,  
 And he places it by the side of the river,  
 Whose waters flow clear and even  
 You sow not nor reap,  
 How do you get your three millions of sheaves?  
 You do not follow the chase,  
 How do we see those three-year-olds hanging in your court-  
 yards  
 O that superior man!  
 He would not eat the bread of idleness!

'to go to another place' The use of 還 and 逝 respectively respond to the 間 and 外 of ll 1, the ground of the speakers, and the ground beyond it

The rhymes are—in st. 1, 間, 閑, 還, cat 14 in 2, 外, 泄, 逝, cat 15, t 3

Ode 6 Allusive. AGAINST THE IDLE AND GREEDY MINISTERS OF THE STATE. CONTRAST BETWEEN THEM AND A STALWART WOODMAN. Choo does not, in his work on the She, admit the allusive element, and puts the lines from the 4th downwards into the mouth of the woodcutter, solacing himself under his toil, and with the results to which it might lead. The interpretation which I have given, more in accordance

with the Preface, seems preferable, Choo himself held it, when commenting on Mencius, VII Pt 1 XXXII

Ll 1—3, in all the stt 坎坎 is intended to convey the sound of the woodman's blows, like 𠵿 𠵿 in 1 VII 檀, —see on VII II 3. The wood was prized for making carriages, and was specially good for the spokes and other parts of the wheels. 丁=厓, 'a river's bank' 漣, —as in VI VII 3 漣 is the 'rippling' appearance of the water, 洄, its being 'even and unagitated,' 淪, the 'rippling circles' caused by a slight wind. Choo thinks the third line always describes the condition of the river,

素殄兮。彼君了兮。不庭有縣鶉兮。不獵胡瞻爾兮。白困兮。不狩。穡胡取不。淪猗。不稼不。兮。河水平。寘之河之漣。坎坎伐輪兮。

- 3 K'an k'an go his blows on the wood for his wheels,  
And he places it by the lip of the river  
Whose waters flow clear in rippling circles.  
You sow not nor reap —  
How do you get the paddy for your three hundred round bins?  
You do not follow the chase, —  
How do we see the quails hanging in your court yards?  
O that superior man!  
He would not eat the bread of idleness!

VII *Shih shoo*

逝肯莫買一我無碩碩碩碩  
將顧我女歲黍食鼠鼠鼠

- 1 Large rats! Large rats!  
Do not eat our millet.  
Three years have we had to do with you,  
And you have not been willing to show any regard for us.

unfit to carry away the wood which the worker's  
toil produced. 猗 is used as 兮

11.4-7 稼 is *p* opically the spike of grain,  
and 穡 the grain fit to be reaped. 穡穡  
intimates the business of husbandry; but from  
the constant use and order of the terms, they  
have come to get the respective meanings in the  
translation. So in 1.6. 狩 and 獵 together  
denote hunting 廛 denotes the ground assign-  
ed for the dwelling of a farmer and the land, or  
100 acres, attached to it, so that we can render it  
here by farms. 取禾三百廛—取  
三百廛所出之禾 The 3 millions  
of st. 2. are understood to refer to the sheaves  
or bundles in which the cut paddy was gathered  
(禾秉之數); and the bins (困 de-  
notes their round form) of st. 4, the repositories

in which the grain was stored. 碩 is a species  
of 貉;—see on Ana. IX. xxviii. Here, as there,  
it might mean badgers' skins, but for the 特  
and 鶉 below. Maou gives the former of  
these terms as meaning any animal of the chase,  
three years old. These four lines set forth the  
great revenues of the officers intended in the  
ode, acquired and enjoyed without any *p* oper  
services performed for them.

11.8, 9 return to the woodman, as truly a  
superior man, earning his support. 素—空  
emptily or idly 餐—食 to eat.

The rhymes are—in st. 1, 檀 于 漣 廛  
碩 餐 cat. 14; in 2, 輻 側 直 億  
特 食 cat. 1 t. 3; in 3, 輪 漣 淪 困  
鶉 殄 cat. 15.

樂 逝 ； 碩<sup>三章</sup>樂 逝 ； 碩<sup>三章</sup>樂 去  
 郊 將 歲 鼠 國 將 歲 鼠 上。女。  
 樂 去 貫 碩 樂 去 貫 碩 發 適  
 郊。女。女。鼠。國。女。女。鼠。得 彼  
 誰 適 莫 無 發 適 莫 無 我 樂  
 之 彼 我 食 得 彼 我 食 所。上。  
 水 樂 肯 我 我 樂 肯 我 樂  
 號。郊。勞。苗。直。國。德。麥。上

We will leave you,  
 And go to that happy land  
 Happy land! Happy land!  
 There shall we find our place

- 2 Large rats! Large rats!  
 Do not eat our wheat  
 Three years have we had to do with you,  
 And you have not been willing to show any kindness to us.  
 We will leave you,  
 And go to that happy State  
 Happy State! Happy State!  
 There shall we find ourselves right

- 3 Large rats! Large rats!  
 Do not eat our springing grain!  
 Three years have we had to do with you,  
 And you have not been willing to think of our toil  
 We will leave you,  
 And go to those happy borders,  
 Happy borders! Happy borders!  
 Who will there make us always to groan?

Ode 7 Metaphorical AGAINST THE OPPRESSION AND EXTORTION OF THE GOVERNMENT OF WEI The piece is purely metaphorical, the writer, as representative of the people, clearly having the oppressive officers of the govt before him, under the figure of *large rats* The Preface is wrong in supposing it to be intended directly against the ruler of Wei It would serve as an admonition to him, but it would be too licentious if it designated him as the *large rat*

Ll 1, 2, in all the stt 無 = 勿, imperative The term 'millet' is varied by the others, merely for the sake of the rhythm

Ll 3, 4 There must have been a reason for specifying 'three years,' so long, probably, had the ministers complained of been in office Choo defines 貫 by 習, 'to practise,' 'to be accustomed to,' and Maou by 事, 'to serve' The translation gives the exact idea 顧 = 念, 'to

think of, to regard 德—used as a verb,  
to show kindness to; 勞我—以我爲  
勸勞 to consider our toll.

Ll 5, 6. 逝—a particle, as in III IV 去  
—to go away from, to leave. That happy  
land was, probably some neighbouring State  
where there was kindly government.

Ll 7 8. 爰 there, as III.VL 3, et al. 我  
所—our place, i.e., our right place. 我  
直 our right, i.e., be dealt with right-  
eously 誰之永號—號—呼 'to cry  
out'—whose will be our constant crying out?  
As Choo expand it—當復爲誰而永  
號乎

The rhymes are—in st. 1 鼠黍女顧  
女土土所 cat. 5, t. 2; in 2, 鼠女  
女 (and in 3), 畋; 麥德國國直  
cat. 1 t. 2 in 3, 苗勞郊郊號 cat. 2

CONCLUDING NOTE ON THE BOOK. Yen Ts'ien  
calls attention to the fact that there are no  
licentious songs among the odes of Wei. The  
characteristics of excessive parsimony in the  
higher class and pincnave extortion practised  
by them on the people, leave no room for sur-  
prise at the early extinction of the State as an  
independent def. The best pieces are IV and  
VL

BOOK X THE ODES OF T'ANG

I *Sih-tsu*h.

良 好 職 無 日 今 歲 蟋 唐  
上 樂 思 已 月 我 事 蟀 之  
畧 無 其 人 其 不 其 在 蟀  
畧 荒 居 康 除 樂 莫 堂 下

- 1 The cricket is in the hall,  
And the year is drawing to a close  
If we do not enjoy ourselves now,  
The days and months will be leaving us  
But let us not go to great excess,  
Let us first think of the duties of our position,  
Let us not be wild in our love of enjoyment  
The good man is anxiously thoughtful.

TITLE OF THE BOOK — 唐 之 十, 'The odes of T'ang, Book X of Part I' The odes of T'ang were the odes of Tsin,—the greatest, perhaps, of the fiefs of Chow, until the rise and growth of Ts'in King Ching, in B C 1106, invested his younger brother, called Shuh-yu (叔虞), with the territory where Yaou was supposed to have ruled anciently as the marquis of T'ang,—in the pres dep of T'ae-yuen, Shan-se, the fief retaining that ancient name In the south of the territory was the river Tsin (晉水), and Shih-foo (燮父), the son of Shuh-yu, gave its name to the marquissate Choo He says that 'the soil was thin and the people poor, that they were diligent, thrifty and plain in their ways, thinking deeply and forecasting,—characteristics which showed the influence among them of the character and administration of Yaou.' It is difficult to say why the name of the State, which had gone into disuse, was given to the collection of its poems We should set it down, probably, to a fondness for ancient legends and traditions The State of Tsin developed greatly, having the Ho as its boundary on the west, and extending nearly to it on the south and east

Ode 1 Narrative THE CHEERFULNESS AND DISCRETION OF THE PEOPLE OF TSIN, AND THEIR TEMPERED ENJOYMENT AT FITTING SEASONS The Preface refers the piece to the time of the marquis He (僖侯, B C 839-822), who was too parsimonious, and did not temper his economy by the rules of propriety This ode therefore, it says, was made, through compassion for him, and to suggest to him to allow himself proper indulgences But there is nothing in the language to make us think of the ruler of the State, we have only to see in it a pleasant picture of the manners of the people.

Ll 1—4, in all the stt The 蟋蟀, no doubt, is the cricket It has many names In xv I 5, it is said in the 9th month to be at the door, and in the 10th under the bed By the door we must understand that of the bedchamber, so that the 在戶 there and 在堂 here are equivalent, and we conclude that the time intended is the 9th month, when the year had entered on its last quarter 中 is used as a particle, synonymous with 了, 已, 矣, and 越 Choo defines it by 遂 莫—晚, 'late'

良一休休。思其憂。好樂無荒。其慍。無已。人康。職。蟋蟀在堂。歲時其逝。今我不樂。日月其邁。無已。人康。職。思其外。好樂無荒。良一蹶蹶。蟋蟀在堂。役車其休。今我不樂。日月其慍。無已。人康。職。

- 2 The cricket is in the hall,  
And the year is passing away  
If we do not enjoy ourselves now,  
The days and months will have gone.  
But let us not go to great excess,  
Let us first send our thoughts beyond the present,  
Let us not be wild in our love of enjoyment  
The good man is ever diligent.

- 3 The cricket is in the hall,  
And our carts stand unemployed  
If we do not enjoy ourselves now,  
The days and months will have gone by,  
But let us not go to an excess,  
Let us first think of the griefs that may arise  
Let us not be wild in our love of enjoyment.  
The good man is quiet and serene

其 in the 4th line is by Wang Yin-ch'ao brought under the category of 將, 'will'. In the 2d line we may take it as descriptive, or emphatic, equivalent to our use of the subject proper and of the 3d personal pronoun in the same sentence. 除

去, to go, pass away; so also, both 逝 and 邁 慍—過 to pass by 役車, service carriages,—our carts, or perhaps, only bar rowa.

11. 5—8. The first four lines are to be taken as the language of a party of the people, as there rises among them the idea of their having a jovial time. At this point we may suppose that one among them, of a more serious and thoughtful character interjects the remarks that follow in order to temper their mirth.

已 is defined by Maou as meaning 甚, greatly 康—樂 pleasure. 犬康—過於

樂 職—主 to make the first business. 其居 where we dwell, where we occur; —as in the transl. 其外 what is beyond, i. e., what yet may remain for us to do. 荒—to go wildly to excess; —comp. Men. LP. LIV 良士—士 is here not more than our man. 瞿瞿 denotes the app. of looking round and out; 蹶蹶 that of sedulous movement; and 休休 that of calm composure.

The rhymes are—in st. 1 堂 康 荒 (and in 2, 3), cat. 10; 莫 除 居 瞿 cat. 3, t. 1; in 2, 逝 邁 外 蹶 cat. 15 t. 3; in 3 休 慍 憂 休 cat. 3, t. 1.



II *Shan yew ch'oo*

考。了。有。山<sup>二章</sup>是。駟。了。有。山<sup>二章</sup>  
 宛。其。鐘。內。栲。宛。其。車。裳。櫛。  
 死。矣。弗。隰。有。杻。死。矣。弗。曳。有。榆。  
 他。人。鼓。弗。堪。了。他。人。馳。弗。嬰。了。

山有櫛

- 1 On the mountains are the thorny elms,  
In the low, wet grounds are the white elms  
You have suits of robes,  
But you will not wear them,  
You have carriages and horses,  
But you will not drive them  
You will drop off in death,  
And another person will enjoy them
- 2 On the mountains is the *k'aou*,  
In the low wet grounds is the *new*  
You have courtyards and inner rooms,  
But you will not have them sprinkled or swept,  
You have drums and bells,  
But you will not have them beat or struck,  
You will drop off in death,  
And another person will possess them

Ode 2 Allusive THE FOLLY OF NOT ENJOYING THE GOOD THINGS WHICH WE HAVE, AND LETTING DEATH PUT THEM INTO THE HANDS OF OTHERS. The Preface says that this piece was directed against the marquis Ch'ao (B C 744-738), who could not govern the State well, nor use the resources which he had, so as to secure himself against the enemies who were plotting his ruin. I must believe, with Choo, that such an interpretation is 'very wrong'. He considers it himself to be a response to the previous ode, bringing in the idea of death, to remove all hesitation in accepting the counsel to enjoyment there given. The two pieces would seem to have some connection.

Ll 1,2, in all the stt 𣎵 is another name for the 櫛, which is described as 'the thorny

elm (刺榆)' I have seen the tree, with its trunk all covered with spinous protuberances, making it very difficult to climb. 榆 is the general name for elms. The one intended in the text is understood to be 'the white elm (白栲)' The 栲 is said to be like the varnish tree, the 栲 affords good material for bows. It goes also by the name of 'the myriad years (萬歲)', or 'the everlasting' 山 and 隰, —see in XIII 4. These two lines are allusive, but they suggest no idea appropriate to the subject which they introduce. As Choo says, 別無意義, 只是興起下句. 了有申馬, 了有衣裳耳.

人具以以日酒有山<sup>三</sup>是  
 入死永喜鼓食。柴。有保。  
 宰。矣。日。樂。必。何。了。漆。  
 他宛日目不有隰

- 3 On the mountains are the varnish trees,  
 In the low wet grounds are the chestnuts.  
 You have spirits and viands,—  
 Why not daily play your lute,  
 Both to give a zest to your joy,  
 And to prolong the day?  
 You will drop off in death,  
 And another person will enter your chamber

## III Yang che shuy

沃。了。襮。衣。繫。石。水。揚<sup>二</sup> 揚  
 既。了。從。朱。素。繫。白。之 之水

- 1 Amidst the fretted waters,  
 The white rocks stand up grandly  
 Bringing a robe of white silk, with a vermillion collar,  
 We will follow you to Yuh

113—G. 子—you, say one to whom we may suppose the speaker to be addressing himself 曳 and 斐 are synonyms, signifying to drag or trail along. The two terms together give us the idea of the man's moving along in full dress. 馳驅—see IV X.1 廷—庭; 內 is probably the hall and apartments, inside from the courtly 且 考—擊 to strike. This term is more appropriate to the bells, though in the 8d st. 鼓 is used for to play on the lute. In 14 of st. 5, 日 on Choo's view of the piece, is taken to mean the days of the year that remain; but that is not necessary. Moreover, to explain 以永日 he says that when men have many anxieties, the days seem short, whereas the contrary is the case.

117, 8. 宛 with Choo, is 坐見貌, the app. of sitting and seeing, i.e., anything happening without warning or excitement. 愉—

樂 to enjoy; 保—居有 to dwell in the power, lon of

The rhymes are—in st. 1 樞榆 斐  
 暉 暉 cat. 4 t. 1; in 2, 榜 枉 瑞  
 考 保 cat. 3, t. 2; in 3, 漆 栗 瑟 日  
 室 cat. 12 t. 3.

Ode 3. ALLUSIVE REBELLION PLOTTED A  
 GAINST THEM BY THE CHIEF OF K'EH YUH AND  
 HIS PARTISANS. At the beginning of his rule,  
 the marquis Ch'ao invested his uncle, called  
 Ching-ze (成師) and Hwan-shuh (桓叔),  
 with the great city of K'eh yuh, thus weaken-  
 ing greatly his own power and from this pro-  
 ceeding there resulted long disorder in the State  
 of Tsin. A party was soon formed to displace  
 the marquis, and raise Hwan-shuh to his place.  
 The piece is supposed in the Preface, and by  
 Choo to describe the movement for this object,  
 the people declaring in it their devotion to the  
 chief of K'eh yuh, who is intended by the 君

敢以告人。鄰。揚之水。何見。既見。素衣朱繡。白。皓。樂。見。君。不。何。不。

When we have seen the princely lord,  
Shall we not rejoice?

- 2 Amidst the fretted waters,  
The white rocks stand glistening  
Bringing a robe of white silk, with a vermillion collar, and  
embroidered,  
We will follow you to Kaou  
When we have seen the princely lord,  
What sorrow will remain to us?
- 3 Amidst the fretted waters,  
The white rocks clearly show  
We have heard your orders,  
And will not dare to inform any one of them

了 of the first two stanzas But, as a matter of fact, the conspiracy against Ch'au was the affair of a faction, and not shared in by the mass of the people I prefer, therefore, to adopt the view of Yen Ts'an, that the piece describes the plottings of conspirators in the capital of Tsin The 'we,' the speakers, are only the adherents of the conspiracy, and the 了 in l 4 is an emissary of Hwan-shuh, who is the 君了 of l 5 The object of the piece, therefore, was to warn the marquis Ch'au of the machinations against him The K'ang-he editors rather incline in favour of this interpretation

Ll 1, 2, in all the stt 揚之水, —see on vi IV, and vi XVIII 鑿鑿, —'the rugged, lofty app of the rocks,' 皓皓, —'their shining appearance,' 鄰鄰 is obscure The Shwuh-wan explains it as 'the water about the banks and rocks,' M'ou, as 'clear,' Choo, as 'the stones visible amid the clear water' What meaning we are to get from these allusive lines, it is as difficult to determine as in the previous odes which began with 揚之水

Ll 3—6 in stt 1 2 The robe described in l 3 was one worn by the princes of States in sacrificing It was an inner robe, made of white silk, with a collar which is here called *poh* On this were embroidered the axes of authority, and it was fitted also with a hem or edging of vermillion-coloured silk Hwan-shuh had no right to such a robe, and the people of the capital, in saying to his emissary (了) that they would go with one to Yuh, promise, in effect, to make him the marquis of Tsin 鵠 was the name of a town or city in the territory of K'ueh-yuh 不 in l 6 is the particle In stanza 3, 'we have heard your orders,' means the orders from Hwan shuh communicated to his partizans in Tsin —Lacharme has erred egregiously in translating the 3d and 4th lines of stt 1, 2, and the 3d line of st 3 —'Homines simplici cultu induti, in vestibus quibus collare rubrum assuntur, §c, se dedunt viro cuidam in regione Kov dicta' 'Ego quæ audiui Imperatoris mandata,' §c

The rhymes are—in st 1, 鑿\*, 襍\*, 沃\*, 樂\*, cat 2 in 2, 皓\*, 繡, 鵠, 憂, cat 3, t 2 in 3, 鄰, 命\*, 人, cat 12, t 1

IV *Tscaou lēaou.*

月。頃人盈椒。月。頃人盈椒。  
 遠條且。遠條且。遠條且。遠條且。  
 椒聊之實。椒聊之實。椒聊之實。椒聊之實。  
 蕃衍。蕃衍。蕃衍。蕃衍。

椒聊

- 1 The clusters of the pepper plant,  
 Large and luxuriant, would fill a pint.  
 That here there  
 Is large and peerless  
 O the pepper plant!  
 How its shoots extend!
- 2 The clusters of the pepper plant,  
 Large and luxuriant, would fill both your hands.  
 That here there  
 Is large and generous  
 O the pepper plant!  
 How its shoots extend,

V *Chow moie*

了良見何今有一束綢。了良見何今有一束綢。  
 今人此夕。今人此夕。今人此夕。今人此夕。  
 綢繆。綢繆。綢繆。綢繆。

- 1 Round and round the firewood is bound,  
 And the Three Stars appear in the sky  
 This evening is what evening,  
 That I see this good man?

Ode 4 Allusive and metaphorical. SUPPOSED TO CELEBRATE THE POWER AND PROSPERITY OF HUAN-SHUN, AND TO PREDICT THE GROWTH OF HIS FAMILY. The Preface gives this interpretation of the piece and Choo allows that he does not know to what to refer it.

LL 1, 2, in both the st. 椒 is the pepper plant 聊 is to be taken as a mere particle. 蕃—茂 luxuriant; 衍—辟 wide, large. 升 is a pint measure and 卿 is the two hands full. Both words express the great

productiveness of the plant; and as Yen-abe obs. us, it is fully to go about trying to determine the size of the old pint. Evidently there is a metaphorical element in the allusion in these lines, and the two last.

LL 3, 4. 彼且之子 has often been met with. 碩 and 大 intensify each other 朋—比 our peer 篤—厚 generous.

LL 5, 6. 且—as in IV III et al. It here gives the sentiment a tinge of regret.

此 綢 此 綢 了 今。 如 此 良 人 何。  
 綢 繆 束 芻。 星 在  
 隅。 今 夕 何 夕。 見 此  
 躋 沾。 了 今 了 今。 如  
 此 躋 沾 何。 星 在  
 戶。 今 夕 何 夕。 見 此  
 綢 繆 束 芻。 星 在  
 綢 繆 束 芻。 星 在  
 此 綢 繆 束 芻。 星 在

O me! O me!

That I should get a good man like this!

- 2 Round and round the grass is bound,  
 And the Three Stars are seen from the corner.  
 This evening is what evening,  
 That we have this unexpected meeting?  
 Happy pair! Happy pair!  
 That we should have this unexpected meeting!

- 3 Round and round the thorns are bound;  
 And the Three Stars are seen from the door.  
 This evening is what evening,  
 That I see this beauty?  
 O me! O me!

That I should see a beauty like this!

The rhymes are in st 1, 升朋, cat 6, 聊\*, 條\* (and in 2), cat. 3, t 1 in 2, 躬, 篤, 1b, t 3

Ode 5 Allusive HUSBAND AND WIFE EXPRESS THEIR DELIGHT AT THEIR UNEXPECTED UNION The Preface says that the piece was directed against the disorder of Tsin, through which the people were unable to contract marriages at the proper season assigned for them. Hence Maou would make it out that we have here the joy of husband and wife, as married at the fitting time, in contrast with the existing disappointment and misery. Choo, on the contrary, says we have here simply the joy of a newly married pair. So far I must agree with Choo, the joy indicated is not that of a past age, but of the time then being. The pair, however, would seem to rejoice in the realization of a happiness from which they had seemed hitherto debarred.

L 1 in all the stt 綢繆 denotes 'the app of the bundles bound or tied together' 芻

means 'grass,' generally fodder, but here we must think of it as gathered for the purpose of fuel. The point of the allusion in this line is hard to tell. The idea of union, in the bringing things together, may, possibly, be it.

L 2 By the 'Three Stars,' we are to understand a constellation so denominated. Maou understood by it the constellation of Ts'an (參宿) in Orion, and K'ang-shing, whom Choo follows, that of Sin (心宿) in Scorpio. The Ts'an would be visible at dusk in the horizon in the 10th month, a proper time according to Maou for contracting marriage,—hence his view of the ode. The Sin would be visible in the 5th month, when, acc to Ch'ing, the proper season was past. The mention of the constellation as opposite the corner (i.e., the south-east corner of the house), and the door, ought not to be pressed to a special significance. It is only the usual variation for the sake of rhythm.

Ll 3—6 In st 1 the lady is supposed to be soliloquizing, and calls her husband 良人,

VI *Te too*

## 杜 杕

他人。不如我同姓。有杕之杜。其葉湑  
 湑。獨行踽踽。豈無  
 他人。不如我同父。嗟  
 行之人。胡不比  
 焉。人無兄弟。胡不  
 飲焉。有杕之杜。其  
 葉蓁蓁。獨行踽踽。  
 豈無他人。不如我  
 同姓。

- 1 There is a solitary russet pear tree,  
 [But] its leaves are luxuriant.  
 Alone I walk unbefriended,—  
 Is it because there are no other people?  
 But none are like the sons of one's father  
 O ye travellers,  
 Why do ye not sympathize with me?  
 Without brothers as I am,  
 Why do ye not help me?
- 2 There is a solitary russet pear tree,  
 [But] its leaves are abundant.  
 Alone I walk uncared for,—  
 Is it that there are not other people?  
 But none are like those of one's own surname.

the good man. Mencius, IV. Pt. I. XXXIII., is decisive in favour of this view; and the opinion of Maou, that it is a designation of the wife, must be rejected. In st. 2, both husband and wife are supposed to be the speakers, congratulating each other. 邂逅 gives the idea of a meeting, and one which is unexpected, not previously arranged. Maou erroneously understands it of mutual delight. In st. 3, the husband soliloquizes. 榮—美 beautiful. Maou, from an impression in the 國語 that three ladies make a *tribe*,—a bevy of beauties, understands the term of the wife and two concubines of a great officer! The 如何 in all the stanzas expresses the delight of the parties.

The rhymes in st. 1 are—薪 天 人 人  
 cat. 12, t. 1; in 2, 獨 隅 逅 逅 cat. 4  
 t. 1; in 3, 楚 戶 者 者 cat. 5 t. 2

Ode 6. Allusive. LAMENT OF AN INDIVIDUAL DEPRIVED OF HIS BROTHERS AND RELATIVES, OR FORGOTTEN BY THEM. A historical interpretation of the piece is given, as we should have expected, in the Preface which refers it to the marquis Ch'ao, opposed by his uncle of K'eh-yuh, and plotted against by other members of his House. This, however, is only conjecture. The words may have a manifold application.

LL I 2, in both stt. 杜—see on II. V 杕  
 一特, the app. of standing alone. 有 is, I  
 think the descriptive, to be construed with 杕  
 湑湑 and 蓁蓁 are synonymous, and  
 describe the abundant frondage of the tree. The  
 allusion is understood to be by way of contrast.  
 —The tree, though solitary, was covered by its  
 leaves; the speaker was solitary and desolate of  
 friends.

飲。胡。兄。人。比。胡。之。嗟  
焉。不。弟。無。焉。不。人。行

O ye travellers,  
Why do ye not sympathize with me?  
Without brothers as I am,  
Why do ye not help me?

VII *Kaou l'ew.*

之。無。我。羔。之。無。我。羔。  
好。他。人。裘。故。他。人。裘。  
維。究。究。豹。維。居。居。袂。  
了。豈。自。了。豈。自。羔

1 Lamb's fur and leopard's cuffs,  
You use us with unkindness  
Might we not find another chief?  
But [we stay] because of your forefathers

2 Lamb's fur and leopard's cuffs,  
You use us with cruel unkindness  
Might we not find another chief?  
But [we stay] from our regard to you.

Ll 3—5 踴踴,—see Men VII Pt 11  
XXXVII 9 Ll 4, 5 express the speaker's pain  
in being forsaken by his brothers and relatives  
同父 = 'brothers by the same father,' 同姓  
= blood relations, 'descended from the same  
ancestor'

Ll 6—8 嗟行之人 = 嗟歎行  
路之人, 'O ye wayfaring men' 比 and  
依 are both explained by 'to help,' but the  
former is referred to the sympathy of the mind,  
the latter to its demonstration in the act

The rhymes are—in st. 1, 杜, 清, 踴, 父,  
cat 5, t. 2 in 2, 豈, 裳 (prop cat 14), 姓,  
cat 11 in both stt, 比, 依, cat 15, t 3

Ode 7 Narrative THE PEOPLE OF SOME  
GREAT OFFICER COMPLAIN OF HIS HARD TREAT-  
MENT OF THEM, WHILE THEY DECLARE THEIR

LOYALTY Choo does not attempt to interpret  
these verses, but dissents from the view of the  
Preface which I have followed

Ll 1, in both stt—See on VII VI The great  
officer, to whose territory the speakers belonged,  
is here indicated by his dress 袂 and 裘 are  
synonyms, signifying the cuff of the jacket L  
2 Maou explains 自 by 用, 'to use' He also  
says that 居居 and 究究 are synonyms,  
denoting 'the app of evil intentions, and of want  
of sympathy'

Ll 3, 4 tell how the speakers might seek the  
lands of some other great officer, who would  
treat them better, but that they felt an attach-  
ment to the family of their chief, and even to  
himself 故 = 了故舊之人,—as in  
the translation

The rhymes are in st 1—袂, 居, 故, cat 5,  
t 1 in 2, 裘, 究, 好, cat 3, t 2

VIII *Paou yu.*

人。稷。卜。肅。人。黍。丁。肅。  
 曷。父。事。肅。曷。父。中。肅。  
 具。月。靡。鵲。具。月。鵲。羽。  
 有。何。臨。翼。有。何。集。  
 極。食。不。集。丁。苞。  
 悠。能。丁。苞。  
 悠。執。苞。  
 蒼。黍。栩。

鵲羽

- 1 *Suh suh* go the feathers of the wild geese,  
 As they settle on the bushy oaks  
 The king's affairs must not be slackly discharged,  
 And [so] we cannot plant our sacrificial millet and millet,—  
 What will our parents have to rely on?  
 O thou distant and azure Heaven!  
 When shall we be in our places again?
- 2 *Suh suh* go the wings of the wild geese,  
 As they settle on the bushy jujube trees.  
 The king's affairs must not be slackly discharged,  
 And [so] we cannot plant our millet and sacrificial millet,—  
 How shall our parents be supplied with food?  
 O thou distant and azure Heaven!  
 When shall [our service] have an end?

ODE 8. Allusive or metaphorical. THE MEN OF T'ANG CALLED OUT TO WARFARE BY THE KING'S ORDER, MOURN OVER THE CONSEQUENT RUIN OF THEIR PARENTS, AND LONG FOR THEIR RETURN TO THEIR ORDINARY AGRICULTURAL PURSUITS. The piece is referred, we may presume correctly to some time after duke Ch'ao, when, for more than 50 years, a struggle went on between the ambitious chiefs of K'uh-yuh, and the marquises proper of Tsin. The people were in the main loyal to Tsin, and one king and another sent expeditions to support them. There were of course great trouble and confusion in the State, and the work of agriculture was much interfered with. K'ang Ping-chang compares the ode with the 4th of last Book. The strength of the home feeling in the ancient Chinese appears in both pieces. Here, says K'ang the interest turns more on

the destitution of the parents, because the filial son of Wei could rely on his elder brother at home, to provide for the wants of the family.

LL. 1, — in all the stt. The poem is described as similar to a wild-geese, but larger without any hind too. The last particular may be doubted. I think the bird intended may be the Grey Lag. 行 in st. 4, is descriptive of the rows or orderly manner which distinguishes the flight of wild geese. 肅-suh is intended to give the sound of the birds in flying. 集—as i. II.

1. 苞—叢生 growing thickly together bushy 栩 is a species of oak; 棘—as in III. VII The poem is said not to be fond of lighting on trees, the attempt to perch occasioning it trouble and pain. That is not the proper



有人。悠。其。稻。不。事。苟。行。肅<sup>三章</sup>  
 常。曷。悠。何。梁。能。靡。桑。集。肅  
 其。蒼。管。父。執。鹽。日。丁。鵠

- 3 *Suh-suh* go the rows of the wild geese,  
 As they rest on the bushy mulberry trees  
 The king's business must not be slackly discharged,  
 And [so] we cannot plant our rice and maize,  
 How shall our parents get food?  
 O thou distant and azure Heaven!  
 When shall we get [back] to our ordinary lot?

IX. *Woo e*

日。了。六。日<sup>三章</sup>。日。了。七。日<sup>二章</sup>  
 燠。兮。衣。不。無。兮。衣。不。無。無  
 兮。衣。不。無。兮。衣。不。無。衣  
 安。如。衣。安。如。衣。

- 1 How can it be said that he is without robes?  
 He has those of the seven orders,  
 But it is better that he get those robes from you  
 That will secure tranquillity and good fortune
- 2 How can it be said that he is without robes?  
 He has those of the six orders,  
 But it is better that he get those robes from you  
 That will secure tranquillity and permanence

position for it, and Choo thinks that the soldiers introduce it in this position as metaphorical of the hardship of their lot

Ll 3—5 The 'king's business' was the operations of his commissioners against K'eh-yuh, in which the men of Tsín were, of course, required to take part 鹽 is defined as 'not strong or durable,' and also by 略, 'perfunctory,' 'slackly performed' 靡 = 無, and must here be construed as in the translation 黍 and 稷, —see on vi. L 稻 is paddy, and 梁 = 粟類, 'a kind of maize' 嘗 = 食, 'to eat'

Ll 6, 7. L 6, —see on vi. L 曷, 'when,' —as in vi. II 2 其 must be translated 'in the 1st person, or we might keep its demonstrative force, —'when shall there be thus, the getting the [proper] place [for us]?' &c

The rhymes are in st 1, 羽, 羽, 鹽, 黍, 怙, 所, cat 5, t 2 in 2, 翼, 棘, 稷, 食, 榆, cat 1, t 3 in 3, 行, 桑, 梁, 嘗, 常, cat 10

Ode 9 Narrative A REQUEST TO THE KING'S ENVOY FOR THE ACKNOWLEDGMENT OF DUKE WOO AS MARQUIS OF TSIN In B C 678, the struggle between the branches of the House of

X. *Yên ts'he too*

好之。曷飲食之。有<sub>レ</sub>杕之杜。牛<sub>レ</sub>。道周。彼君了<sub>レ</sub>今。有<sub>レ</sub>杕之杜。牛<sub>レ</sub>。道今。彼君了<sub>レ</sub>今。有<sub>レ</sub>杕之杜。牛<sub>レ</sub>。

- 1 There is a solitary russet pear tree,  
Growing on the left of the way  
That princely man there!  
He might be willing to come to me  
In the centre of my heart I love him,  
[But] how shall I supply him with drink and food?
- 2 There is a solitary russet pear tree,  
Growing where the way makes a compass  
That princely man there!  
He might be willing to come and ramble [with me]  
In the centre of my heart I love him,  
[But] how shall I supply him with drink and food?

Tsin was brought to a termination, and Ching earl of K'uh yuh called after his death duko Ching (成公), made himself master of the whole State, 67 years after the investiture of his grandfather Hwan-shuh. It was an act of spoliation, but the usurper bribed the reigning king, Hs (僖王), and got himself acknowledged as marquis of Tsin. In this piece we must suppose that an application is made in his behalf by one of his officers, to an envoy from the court, for the royal confirmation. The daring of the application is equalled by the arrogance of its terms. Choo supposes the application was made directly by Woo himself, so that by the 子 of L3 the emperor is meant. This is not likely. The remark of the Preface that the piece is expressive of admiration for duko Woo, is not worth discussion.

L1, L3, in both stt. The different ranks in ancient China were marked by the number of carriages, robes, &c., conferred by the king. The prince of a great State had seven of the symbols of rank or as we may call them here, orders, on his robes; on the upper robe three; on the lower robe four. Those robes had previously belonged to the marquises of Tsin, which Woo had now seized; and he might have pro-

ceeded to assume them at once, but he preferred to get the sanction of the king to his doing so, because that would tranquillize the mind of men, and strengthen his own position. The prince of a State, when serving at court as a minister of the 王 was held to be of lower rank by one degree; hence the seven orders of st.1 appear in st.2 as only 6. 曰—as in the translation; it is not a particle merely 子—you;—spoken to the king's envoy.

L3 煖—煖 warm; but Choo makes it 一久 long lasting;—in consequence, that is, of the thickness of the robes, and their good quality. Others give the character the meaning of 安 tranquil, secure.

Both Maou and Choo note that each stanza consists of three lines; but the rhythm shows that each should be arranged in 4 lines, 七兮 and 六兮 forming lines themselves.

The rhymes then are—in st.1 衣衣 (and in 2), cat. 1 L1; 七吉 cat. 1 L3; in 2 六煖 cat. 3, L3.

葛生。誰與獨處。  
 一章  
 葛生蒙楚。斂蔓  
 丁野。予美亡此。  
 誰與獨處。  
 二章  
 葛生蒙棘。斂蔓  
 丁域。予美亡此。  
 誰與獨處。  
 三章  
 角枕粲兮。錦衾  
 爛兮。予美亡此。  
 誰與獨處。

- 1 The dolichos grows, covering the thorn trees,  
The convolvulus spreads all over the waste.  
The man of my admiration is no more here,  
With whom can I dwell? I abide alone
- 2 The dolichos grows, covering the jujube trees,  
The convolvulus spreads all over the tombs  
The man of my admiration is no more here,  
With whom can I dwell? I rest alone
- 3 How beautiful was the pillow of horn!  
How splendid was the embroidered coverlet!  
The man of my admiration is no more here,  
With whom can I dwell? Alone [I wait for] the morning

The rhymes are—in st 1, 人, 我, cat 17  
in 2, 周, 游, cat 3, t 1 The last two lines

Ll 1, 2, in stt 1, 2 With the names 葛, 楚, and 棘 we are by this time familiar 斂 is a convolvulus, probably the *ipomoea pentadactylus*, —a creeper found abundantly in Hongkong, and called by the common people, from the way in which its leaves grow, 五爪龍, 'the five-clawed dragon' 域 is in the sense of 殯域, 'a place of graves' These two lines are taken by Maou and Choo as allusive, the speaker being led by the sight of the weak plants supported by the trees, ground, and tombs, to think of her own

其後。白夏冬<sup>五</sup>其後。白冬夏<sup>四</sup>  
 宰。歸歲之之居。歸歲之之  
 丁之日。夜。丁之夜。日。

- 4 Through the [long] days of summer,  
 Through the [long] nights of winter [shall I be alone],  
 Till the lapse of a hundred years,  
 When I shall go home to his abode.
- 5 Through the [long] nights of winter,  
 Through the [long] days of summer [shall I be alone],  
 Till the lapse of a hundred years,  
 When I shall go home to his chamber

XII. *Ts'ao ling*

人亦舍信。苟之之答。采<sup>一</sup>  
 之無旃。舍亦爲巔。首答  
 爲然。苟旃無言。人陽采  
 采

- 1 Would you gather the liquorice, would you gather the liquorice,  
 On the top of Show yang?  
 When men tell their stories,  
 Do not readily believe them,  
 Put them aside, put them aside.  
 Do not readily assent to them,

desolate, unsupported condition. But we may also take them as narrative and descriptive of the battle ground, where her husband had met his death.

II. 3, 4, 予美—我所美之人—  
 as in the translation, a designation of the husband. Yen T'ian makes 亡此—死於  
 此, died here; but I prefer the version I have  
 adopted. 誰與獨處—誰與乎獨  
 處而已—as is the translation. Some critics  
 call attention to the rhyme between 與 and 處  
 in the line, but it is not carried out in st. 2.

St 3. The pillow of horn and embroidered  
 coverlet had been ornaments of the bridal cham-  
 ber and as the widow thinks of them, her grief  
 becomes more intense. 獨旦—獨處至

旦 I dwell alone till the morning. Some  
 would construe II. 1 ° in the pres. tense, and

infer that the speaker had not been long married.  
 Maou takes the pathos out of the stanza by  
 explaining it of some ancient sacrificial usages.

Sts. 4 & 5. The lady shows the grand virtue of  
 a Chinese widow in that she will never marry  
 again. And her grief would not be assuaged.  
 The days would all seem long summer days,  
 and the nights all long winter nights; so that a  
 hundred long years would seem to drag their  
 course. The 'dwelling and the chamber are  
 to be understood of the grave.

The rhymes are—in st. 1 楚野 處 cat.  
 5, t. 2; in 2, 棘城 息 cat. 1, t. 8 in 3, 祭  
 燭 旦 cat. 14; in 4 夜 居 cat. 5 t. 1;  
 in 5, 日 室 cat. 12, t. 3.

Ode 12. Metaphorical. AGAINST GIVING EAR  
 TO SLANDERERS. This piece, like the last, is  
 supposed to have duke Hsien for its object; but  
 such a reference is open to the same remark as  
 there.

Li 3-5 之 may be construed as the sign of the genitive 爲 二, 'make words,' 'tell their stories' Some take 爲 = 偽, 'hypocritical,' 'false,' but it is not necessary to do so Maou takes 苟 in the sense of 誠, 'really' or 'if really' It is better to take it in the sense of 日, as I have done, and treat 亦 as a

particle *mo*—indeed we take the two terms as a compound particle, as Wang Yin-che says that 蓋亦 always is, and not attempt to translate them at all. 與—許, to grant, to approve of; 從 to follow is here, both by Maou and Choo, explained by 聽 to hearken to. 旃—as in ix. IV

LL. 6—8. 然—to account correct. Choo makes 人 the nominative to 得.—‘How will those men attain to plead their landers?’ I think we should take the whole of the 7th line as the subject. The meaning comes to the same.

The hymns are—in st. 1, 荅. 賴信 cat. 12, l. 1; in 2, 苦下與, cat. 5, l. 2; in 3, 薺東從, cat. 9; and in all the stanzas 旃. 言然焉, cat. 14.

CONCLUDING NOTE ON THE BOOK. As the omission in Book VIII. of all odes about duke Hwan was matter of impulse, so in this Book we must think it strange that there is silence about duke Wán, the hero of Tsin. In the odes, as we have them, there is a good deal that is pleasing and has more than a local interest. The 1st, as a picture of cheerful, genial ways; the 8th, as an exhibition of filial regard and anxiety and the 11th, as a plaintive expression of the feelings of a lonely widow bear to be read and read again. The 2d, in the view which it gives us of death, and the 5th, in the joy which it describes of a union unexpectedly attained have a human attraction. And in none of the others is there any of the lewdness which defiles so many of the odes of Wei and Ching.

BOOK XI THE ODES OF TS'IN

I *Keu lin*

秦 之 卜  
 車 鄰  
 有 車 鄰 鄰  
 馬 白 顛 木 見 有  
 君 子 与 人 之  
 合 有 漆 隰 有  
 栗 既 見 君 子  
 並 坐 鼓 瑟 今  
 者 不 樂 逝 者

- 1 He has many carriages, giving forth their *lin-lin*;  
He has horses with their white foreheads  
Before we can see our prince,  
We must get the services of the eunuch.
- 2 On the hill-sides are varnish trees,  
In the low wet grounds are chestnuts  
When we have seen our prince,  
We sit together with him, and they play on their lutes  
If now we do not take our joy,  
The time will pass till we are octogenarians

TITLE OF THE BOOK — 秦 之 卜 ,  
 'The odes of Ts'in, Book XI of Part I' The  
 State of Ts'in took its name from its earliest  
 principal city,—in the pres dis of Ts'ing-shwuy  
 (清水), Ts'in-chow (秦 州), Kan-suh  
 Its chiefs claimed to be descended from Yih, or  
 Pih-yih (伯 益), Shun's forester, and the as-  
 sistant of the great Yu in his labours on the  
 deluge, from whom he got the clan-name of  
 Ying (嬴) Among his descendants, we are  
 told, there was a Chung-keuch (仲 湫), who  
 resided among the wild tribes of the west for  
 the protection of the western borders of the  
 kingdom of Shang The sixth in descent from  
 him, called Ta-loh (人 駱), had a son, Fei-  
 tsze (非 了), who had charge of the herds of  
 horses belonging to king Heau (B C 908—  
 894), and in consequence of his good services

was invested with the small territory of Ts'in, as  
 an attached State His great-grandson, called  
 Ts'in-chung, or Chung of Ts'in (秦 仲), was  
 made a great officer of the court by king Senen,  
 in B C 826, and his grandson, again, known  
 as duko Ssang (襄 公), in consequence of his  
 loyal services, in 769, when the capital of Chow  
 was moved to the east, was raised to the dignity  
 of an earl, and took his place among the great  
 feudal princes of the kingdom, receiving a large  
 portion of territory, which included the ancient  
 capital of the House of Chow — In course of  
 time, Ts'in, as is well known, superseded the  
 dynasty of Chow, having gradually moved its  
 capital more and more to the east, after the ex-  
 ample, in earlier times, of Chow itself The  
 people of Ts'in were, no doubt, composed of the  
 wild tribes of the west, though the ruling chiefs  
 among them may have come originally from the  
 more civilized China on the east The descent  
 from Pih-yih belongs to legend, not to history

亡。逝者鼓了。既隰阪。貝其  
者不箕。竝見有有基。  
貝樂。今坐君楊。桑。

- 3 On the hill sides are mulberry trees,  
In the low wet grounds are willows.  
When we have seen our prince,  
We sit together with him, and they play on their organs.  
If now we do not take our joy,  
The time will pass till we are no more.

## II. *Sze t'eeh*

丁從媚公在六孔駟駟  
狩。公了之丁。轡阜。馘馘

- 1 His four iron black horses are in very fine condition,  
The six reins are in the hand [of the charioteer]  
The ruler's favourites  
Follow him to the chase.

Od 1 Narrative and allusive. On THE TWO THE GROWING OPULENCE AND STYLE OF SOME LORD OF TSIN AND THE PLEASURES AND FELLOWSHIP OF HIS COURT. The Preface says that the lord of Ts'in here intended was Ts'in-chung mentioned in the note above. Choo, however remarks that there is nothing in the piece to make us refer it to Ts'in-chung. This is true but we must believe it was made at an early period, when the State was emerging from its obscurity and weakness.

St. 1. 鄰鄰 is defined as the noise of many chariots. The character here was probably formed originally by 車 with the phonetic on the right. 顛 here, —額 forehead. The horses would have a white spot in their foreheads. By 君子 we are to understand

the ruler of Ts'in. 寺人—閹官 a eunuch-officer. There were eunuchs about the court of Chow though not in any great number. From the Tso-chuen we know that in the Ch'un ts'ew period, they were in the great feudal courts. The mention of one here, whose services were necessary to announce the wish of a high officer (such we must suppose the speaker to have been) to have an interview with the ruler is intended to show that the court of Ts'in was now assuming all the insignia of the other States of the kingdom.

St. 2, 3, ll. 1-2. Perhaps the allusion here is

to indicate that as the hill-sides and low grounds had their appropriate trees, so music was appropriate to the court. 阪—see vii. XV. 1. Here banks, however had better give place to hill-sides. The Shwuh wan defines the term by 山脊

LL 3, 4. Hwang Tso observes on 竝坐 that it is to be understood of the ruler and his guests, sitting together in the same apartment, but not of their doing so, shoulder to shoulder, without distinction of rank. We are not to suppose that the ruler and his guests played themselves on the instruments mentioned: the music was from the proper officers, an accompaniment of the feasting which was going on. 黃—see on vi. III. 1

LL 5, 6. 今者 makes the meaning of 逝者 plain enough. In x. 1, 2, 逝 is used of the passing away of the year. We might translate 逝者 by hereafter;—comp 往者 in Men. VII Pt. II. XXX. 2. I take 其 as in x. 1, —將. Eighty years old is called 耄

The rhymes are—in st. 1 鄰顛令—cat. 12, t. 1 in 漆栗室莖 3 t. 3: in 3, 桑楊箕亡 cat. 10.



載獫狁。轎車轡鑣。四馬既閑。游<sup>三</sup>丁比園。舍拔則獲。公<sup>二</sup>自左之。辰牡孔碩。今<sup>二</sup>時辰牡。

- 2 The male animals of the season are made to present themselves,  
The males in season, of very large size.  
The ruler says, 'To the left of them,'  
Then he lets go his arrows and hits.
- 3 He rambles in the northern park,  
His four horses display their training  
Light carriages, with bells at the horses' bits,  
Convey the long and short-mouthed dogs.

Ode 2 Narrative CELEBRATING THE GROWING OPULENCE OF THE LORDS OF TS'IN, AS SEEN IN THEIR HUNTING The Preface refers this piece to duke Seang, also mentioned in the introductory note, on his being raised to the dignity of earl by king P'ing, and assuming the style becoming his rank, but such a reference is entirely outside the piece itself

St 1 鐵 is descriptive of the colour of the horses Luh Teen says that the term has reference not only to their iron colour, but also to their iron strength (軀壯如鐵) Maou explains 阜 by 'large (人)', Choo adds 肥, 'fat' L 2 We must understand that the reins were in the hand of the charioteer, but I do not see, with Maou, that the line is intended to indicate his skill, but simply his holding the reins in his hand With a team of 4 horses, there were of course 8 reins, but the two inner reins of the outsiders were somehow attached to the carriage, so that the driver held only 6 in his hand

L 3 公—as in m VIII 3, et al We need not translate it by 'duke' 媚 is in the sense of 愛, 'to love' Yen Ts'an and Choo both understand the line as in the translation, Maou's view of it is much too far-fetched,—'the duke's officers, who love him above them, and the people below them' L 4 狩, 'the winter hunt,' is here probably='the chase,' generally

St 2 describes the action of the chase As a nominative to 本 we must understand 虞人, 'the forester,' and his attendants, who have surrounded the animals in season, so as to afford plenty of sport 時=是 'these,' 辰=時, 'season,' 牡=獸之牡者, 'the males of the animals' The 'these' represents the scene graphically, as if passing before the speaker's eye L 3 左之, 'left it,'=to

the left with the carriage L 4 拔=欠人, 'the end of an arrow,' not 'the barb,' as Williams says, so that 舍拔=放欠, 'he discharges his arrows'

St 3 supposes the hunting finished The action is now transferred to some park, north of the capital of Ts'in 園 is here evidently synonymous with 有, 'a park,' though it is now confined mainly to the signification of 'garden' Ying-tah says that the difference between them was in their being enclosed, the 有 by a wall, and the 園 by a hedge or fence L 2 閑=習 or 調習, 'to put through their practice' The horses now went gently along, not driven about as in the chase, and displayed the skill with which they had been trained 輶=輕, 'light' These were used to prevent the animals of the chase from escaping out of the circle in which they were enclosed, and for the purpose here mentioned On each side of the bits (鑣) of the horses in them were suspended bells, called here 轡, being supposed to emit a sound like that of the fabulous bird so called L 4 Both Maou and Choo say that 獫狁 was the name for 'long-muzzled dogs,' and 歇犇, that for 'dogs with short muzzles' These last characters, if we are to accept this explanation of them, should be formed with 人, instead of 欠 and 馬, as indeed they are in the Shweli-wän

The rhymes are—in st 1, 阜, 丁, 狩, cat 3, t 2 in 2, 碩, 獲, cat 5 t 3 in 3, 園, 閑, cat 14, 鑣, 犇, cat 2, t 1

III *Scaou jung*

小我收。游環脅驅。陰鞠漆續。文茵暢轂。駕我騏驎。言念君子。溫其如玉。有貝板屏。

- 1 [There is] his short war carriage,—  
 With the ridge-like end of its pole, elegantly bound in five  
 places,  
 With its slip rings and side straps,  
 And the traces attached by gilt rings to the masked transverse,  
 With its beautiful mat of tiger's skin, and its long naves,  
 With its piebalds, and horses with white left feet.  
 When I think of my husband [thus],  
 Looking bland and soft as a piece of jade,  
 Living there in his plank house,  
 It sends confusion into all the corners of my heart.

Ode 3. Narrative. THE LADY OF AN O. ALL  
 ABSENT ON AN LA LU. ON AGAINST THE TRAMES  
 OF THE WEST GIVES A GLOWING DESCRIPTION  
 OF HIS CHARIOT AND PRAISES HIMSELF EX-  
 PRESSING BUT WITHOUT MURMURING, HER OWN  
 REGRET AT HIS ABSENCE. The Preface says the  
 piece is in praise of duke Scang; which is alto-  
 gether foreign to its spirit, though it may or  
 may not, have belonged to his time. He received  
 a charge from king Ping to subdue the tribes  
 referred to in it, and the struggle between them  
 and Ts'in long continued. Both the Preface  
 and Choo suppose two speakers in each stanza,  
 referring the 1st six lines to the followers of  
 the officer and the last four to his wife. This  
 doubt is the unity of the piece. They are  
 evidently all the language of the wife, and we  
 thus have in her a fine specimen of a Ts'in ma-  
 tron, public-spirited and tender hearted;—see  
 K'ang Ping-chang is loc.

St.1. L.1 我 here denotes the ordinary  
 war-chariot, called small (小), to distinguish it  
 from a larger one, which we shall by and by meet  
 with. 收 is used in the sense of 軛 the  
 boards forming the back and front of the car-  
 riage. They are called shallow (淺—淺),  
 or short as we must translate, because the war  
 chariot was much shorter than the carriage or  
 wagon used for ordinary purposes. The width  
 of both was the same,—6 ft. 6 in.; but the latter  
 was 8 ft. long and the former only 4 ft. 4 in.  
 L.2 轅 was the end of the pole, where the yoke  
 for the two inside horses was attached. It rose  
 in a curve, like the ridge of a house (梁),

and was bound in 5 places with leather which  
 gave it an elegant appearance. 梁—ornam-  
 mental band of leather L.3. The slip (游  
 —mov. ing) rings were attached somehow to  
 the backs of the inside horses, and the off reins  
 of the outside were drawn through them, so  
 that the driver could keep those horses in con-  
 trol, if they tried to start off from the others.

The side straps, it is said, were fixed to the  
 ends of the yoke and the front of the carriage,  
 running along the sides of the insiders, and so  
 preventing the other horses from pressing in  
 upon them. The force of the 軛 I cannot dis-  
 cover.—The student must bear in mind, that in  
 those times the team of a chariot consisted of  
 4 horses, which were driven abreast or nearly so,  
 and not yoked two behind, and two in front.

L.4 鞠 means a trace (所以引). What  
 is here spoken of are the traces all bound in  
 front to the necks or breasts of the outsiders,  
 and behind to the front of the chariot. The  
 places where they were so attached to the  
 carriage were somehow masked or concealed

(陰); the attachment (轅) was made by  
 means of gilt rings. L.5 文茵 is the mat  
 of tiger's skin which was spread in the car-  
 riage. 暢—長 long. For the sake of  
 greater strength the naves of the wheels in  
 a warchariot were made of extraordinary size.

L.6 Yoked in it are our piebalds, &c. The  
 terms descriptive of the horses are defined as  
 in the translation.

漆鏐。三章。胡然我念之。合漆以釐輈。駟驪是驂。龍旂。在左。四牡孔阜。六轡。在右。騏驎是中。

- 2 His four horses are in very fine condition,  
 And the six reins are in the hand [of the charioteer].  
 Piebald, and bay with black mane, are the insides,  
 Yellow with black mouth, and black, are the outsides,  
 Side by side are placed the dragon-figured shields;  
 Gilt are the buckles for the inner reins  
 I think of my husband [thus],  
 Looking so mild in the cities there  
 What time can be fixed for his return?  
 Oh! how I think of him!
- 3 His mail-covered team moves in great harmony,  
 There are the trident spears with their gilt ends,  
 And the beautiful feather-figured shield,

Ll 7-10 一 is the particle 君了, — 'husband,' as in I X, *et al.* The 其 in I 8, and in the next st, increases the descriptive force of 溫 The tribes of the west lived in plank houses or log huts The lady sees her husband in one, which he had taken, we may suppose, from the enemy 心曲, — 'bends of the heart'

St 2 四牡, — the horses were entire 孔阜, — as in II 1 L 3 駟 is 'a red horse, with a black mane' 中 denotes the 'middle' horses, the insiders, called 服馬 L 4 The outsiders were called *ts'an*. Maou defines 駟 as in the transl L 4 The shields are called 'dragon,' from having the figure of a dragon drawn upon them They were set up in the front of the carriage, and helped to protect those in it from the missiles and arrows of the enemy

L 6 By 輈 is meant the two inner reins of the outsiders, which were attached by buckles (釐=環之有舌者) to the front of the carriage, leaving only 'six reins' for the

driver to manage — 以 must be disregarded, as a mere particle, and the line = 'the reins with their gilt buckles'

Ll 7, 10 呂, may be taken of the cities or towns on the western border of Ts'in, or those of the western tribes 方=將, 'there will be' 胡然, — as in IV III 2

St 3 L 1 伐 has here the sense of 'mailed,' the mail for the horses being made of 'thin' plates of metal, scale-like 羣=和, 'harmonious,' referring to the unison of their movements L 2 The *h'ew maou* is defined as 'a three cornered spear (隅矛),' but it is figured as a trident The end of its shaft (鏐) was gilt L 3 伐 is here used in the sense of 'shield,' specifically one of middle size The Shwuh-wän gives the character as 早 with 戈 on the right 蒙 denotes the feathers, which were fixed (Maou), or painted (Ch'ing), on the shield 有苑 describes the effect as elegant (文貌) L 4 輈 was the 'bow-case (弓

音。秩。獸。載。了。三。閉。膺。虎。  
 秩。良。興。載。念。緝。弓。父。韉。  
 德。人。獸。寢。君。膝。竹。韉。鏤。

With the tiger-skin bow-case, and the carved metal ornaments  
 on its front.

The two bows are placed in the case  
 Bound with string to their bamboo frames  
 I think of my husband  
 When I lie down and rise up  
 Tranquil and serene is the good man,  
 With his virtuous fame spread far and near

IV *Kien léa*

遡。伊。所。爲。白。蒼。兼。  
 洞。方。水。人。謂。霜。露。蒼。兼。  
 兼。

- 1 The reeds and rushes are deeply green  
 And the white dew is turned into hoarfrost.  
 The man of whom I think  
 Is somewhere about the water  
 I go up the stream in quest of him,

室)。鏤膺—lit., engr. on breasts. Maou and Choo take the phrase of the carved metal ornaments on the horses' breast band; but I agree with Yen T'san th t it is very unlikely the speaker should start off from the bow-case to the breast bands of the horses and then in the next line return to the bow-case again. We must take the phrase as descriptive of the ornaments on the front of the case.

L.5 交輦二弓—交二弓於輦中 there were placed together two bows in the case. L.6. The 閉 (composed elsewhere of 韋 and 必) was an instrument of bamboo, strapped to the bow when unstrung, to keep it from warping. It appears here, as so strapped to it with string (緝), and placed along with it in the case.

L.6-7 載—as in III.XIV 8. 厭厭 describes the tranquillity of the husband's virtue. 秩秩—orderly Choo Kung ts'ên says, The manifestation of his virtuous fame proceeded from the inside to the outside

from near to far. This is what is meant by its being as orderly fame.

The rhymes are—in st. 1 收輦 cat. 3, t. 1; 嘒嘒皎皎玉曲 嘒, t. 3 (嘒 prop. belongs to cat. 4) in 2, 阜手 嘒, t. 2; 中驂 (this is very doubtful); 合輦 (prop. cat. 13), 邑 cat. 7 t. 3; in 3, 翌鏤苑 (prop. cat. 14), cat. 13, t. 1 膺弓膝輦 and 音 (prop. cat. 7), cat. 6, t. 1

Ode 4 Narrative SOME ONE TELLS HOW HE BOUGHT ANOTHER WHOM IT SEEMED EASY TO FIND, AND YET COULD NOT FIND HIM. This piece reads very much like a riddle, and so it has proved to the critics. The Preface says it was directed against duke Kang who went on his course to strengthen his State by warlike enterprises, without using the 1 of letters of Chow and so would be unable to consolidate it. In developing this interpretation, on which the first two lines are allusive, Ch'ing K'ang-shing makes the man in the 3d line to be a man or men versed in the prophecies; Gow yang and

從之。道阻且長。溯  
 游從之。宛在水中央。  
 采芣苢。白露未晞。所謂伊人。在水之湄。  
 阻且躋。溯游從之。道阻且長。溯  
 游從之。宛在水中央。  
 采芣苢。白露未晞。所謂伊人。在水之湄。  
 阻且躋。溯游從之。道阻且長。溯  
 游從之。宛在水中央。

But the way is difficult and long  
 I go down the stream in quest of him,  
 And lo! he is right in the midst of the water.

- 2 The reeds and rushes are luxuriant,  
 And the white dew is not yet dry.  
 The man of whom I think  
 Is on the margin of the water  
 I go up the stream in quest of him,  
 But the way is difficult and steep  
 I go down the stream in quest of him,  
 And lo! he is on the islet in the midst of the water.
- 3 The reeds and rushes are abundant,  
 And the white dew has not yet ceased.  
 The man of whom I think  
 Is on the bank of the river.

others think duke Seang himself is meant, and  
 Leu Tsao-k'een takes 'the man' as 'the pro-  
 prieties of Chow.' All this is what Choo well  
 calls 'chiselling,' and gives no solution of the  
 riddle. He himself takes the whole as narra-  
 tive, and does not attempt any solution,—nor  
 do I venture to propose one.

Ll. 1, 2, in all the stt The *keen* is described  
 as like the *huan* (荃), which Medhurst calls a  
 tough sedge or rush, but smaller, though it  
 rises to the height of several feet. For the *kēa*,  
 see on n XIV 蒼蒼 describes their ap-  
 pearance of a deep green. Maou and Choo say  
 that 淒淒 is synonymous with this,—comp  
 采采 in l. II. 1 采采 must have a simi-  
 lar meaning, Choo tries to keep to the mean-  
 ing in it of 采, 'to gather'. The 2d line indi-  
 cates the time as towards the close of autumn,  
 when frost was beginning to make itself felt,

and the time of the day as in the morning, when  
 the dew still lay in hoarfrost, or a semblance of  
 it 乾, 'to be dry'

Ll 8 伊人=彼人, 'that man' Maou  
 makes 伊=維, as in n XIII 8, but the term  
 has here a demonstrative force. Wang Yin-che  
 explains it by 是方, 'one quarter,'=  
 somewhere 湄 is the margin, 'the place where  
 the water and grass meet' 溯,—as in vi VII  
 2 To go up against the stream is called  
 溯 (or with 水 at the side) 洄, to go down  
 with the stream is called 溯游,—so, the  
 Urh-ya 從之, 'follow him,' i.e., go in quest  
 of him 阻=險, 'dangerous,' 'precipitous  
 and difficult' 躋=升, 'ascending,' 'steep'

汙。水。宛。從。遡。日。道。從。遡。之。  
中。有。之。游。右。陽。之。洞。涘。

I go up the stream in quest of him,  
But the way is difficult and turns to the right.  
I go down the stream in quest of him,  
And lo! he is on the island in the midst of the water

V *Chung nan.*

有。終。具。顏。錦。君。有。終。  
紀。南。君。如。衣。了。條。南。  
有。何。也。渥。狐。全。有。何。終。  
堂。有。哉。月。裘。止。梅。有。南。

- 1 What are there on Chung nan?  
There are white firs and plum trees.  
Our prince has arrived at it,  
Wearing an embroidered robe over his fox fur,  
And with his countenance rouged as with vermillion  
May he prove a ruler indeed!
- 2 What are there on Chung nan?  
There are nooks and open glades.

右 — to the right. The meaning is, as Choo says, that he did not meet with the man, and turned away to the right of him. 坻 and 汙 both mean islet; but 坻 is the smaller of the two. 宛 — as in x.ii.

The rhymes are—in st. 1 蒼霜方長 央 cat. 10; it is not worth while to put down ll. 5 and 7 as rhyming; in 2, 淒晞唱踏 坻 cat. 15, t. 1; in 3, 采已涘有, 汙 cat. 1 t. 1.

Ode 5. Allusive. CHUANG TING THE GROWING DIGNITY OF SOME RULER OF TSIN, AND ADMONISHING WHILE PRAISING HIM. The piece is akin to the first and second. The Preface refers it to duke Ssang who was the first of the chiefs of Ts'in to be recognized as a prince of the kingdom, and we need not question the reference.

LL 1 & 2, in both stt. Chung-nan was the most famous mountain in the old domain of Chow lying south of the old capital of Hsiao,—in the

pres. dep. of So-gan, in Shensi. It came to belong to Ts'in, when king Ping had granted to duke Ssang the old possessions of Chow. The place is another name for the mount 山 (山楸), a kind of fir distinguished by the whiteness of its bark, and leaves, and affording good materials for making chariots, coffins, &c. Choo defines 紀 by 山之靡角 corners of a hill, and 堂 by 山之寬平處 open level places. It is hard to tell in what the allusion in these two lines lies.

THE I construe 止 as the particle, and suppose that the lines are descriptive of the prince of Ts'in's arrival in the neighbourhood of the mountain, from a visit to the court of Chow or in some progress through his territories. On ll. st. 1 Ying tsh says that the prince of a State wore a white fox fur at the royal court, and on his return to his own dominion when he announced in his ancestral temple what gifts he had received from the son of Heaven; after which he no more wore it. The same would probably be true of the dress mentioned in the corresponding line of st. 2. On the

不 壽 將 佩 黻 衣 止 了  
忘 考 將 玉 裳 衣 止 了

Our prince has arrived at it,  
With the symbol of distinction embroidered on his lower garment,  
And the gems at his girdle emitting their tinkling  
May long life and an endless name be his?

VI *Hwang nêaou*

若 其 其 夫 此 中 從 止 交<sup>二章</sup>  
人 慄 穴 之 每 每 穆 丁 交  
殲 彼 惴 特 息 息 公 棘 黃  
我 蒼 惴 臨 百 維 了 誰 鳥

- 1 They flit about, the yellow birds,  
And rest upon the jujube trees  
Who followed duke Muh [to the grave]?  
Tsze-keu Yen-seih.  
And this Yen-seih  
Was a man above a hundred  
When he came to the grave,  
He looked terrified and trembled.  
Thou azure Heaven there!

symbol of distinction, see the Shoo on II iv 4 Ying-tah, after Ch'ing, observes that as the symbol was represented on the lower garment, we are not to find two articles of array in this line. The 黻衣 and the 繡裳 are merely variations of expression for the same thing. We have indeed, two articles in st 1, and we know that the embroidered robe was worn over the fur 渥月,—comp on III XIII 3 將 將 gives the sound of the gems

L 6 expresses a wish, in which a warning or admonition is also supposed to be conveyed. The 其, as optative, may be pleaded in favour of the admonition in st 1, and Keang finds the same in 2, by taking 不忘 as = 自始 終, 時以十命爲念, 'from first to last, ever mindful of the king's orders'. I prefer to take the 忘 passively. Elsewhere in

Ptt II and III, we find 壽考 combined, in the sense of 'to live long'.

The rhymes are—in st 1, 梅裳, 哉, cat 1 t 1 in 2, 常, 裳, 將, 忘, cat 10 有, 止 may also be taken as rhymes in both stt, cat 1, t 2

Ode 6 Allusive LAMENT FOR THREE WORTHIES OF TS'IN WHO WERE BURIED IN THE SAME GRAVE WITH DUKE MUH. There is no difficulty or difference about the historical interpretation of this piece, and it brings us down to the year B.C. 620. Then died duke Muh, after playing an important part in the northwest of China for 39 years. The Tso-chuen, under the 6th year of duke Wăn, makes mention of his requiring the three officers here celebrated to be buried with him, and the composition of the piece in consequence. The 'Historical Records' say that the barbarous practice began with duke Chung,

良人。如可贖兮。人白  
其身。交交黃鳥。止于桑。誰  
從穆公。了申仲行。維誰  
此仲行。白人之防。臨  
其穴。惴惴其慄。彼蒼  
者人。殲我良人。如可  
贖兮。人白其身。交交  
黃鳥。止于楚。誰  
從穆公。了申仲行。維誰

Thou art destroying our good men  
Could he have been redeemed,  
We should have given a hundred lives for him

- 2 They flit about, the yellow birds,  
And rest upon the mulberry trees.  
Who followed duke Muh [to the grave]?  
Tsze keu Chung hang  
And this Chung hang  
Was a match for a hundred  
When he came to the grave,  
He looked terrified and trembled,  
Thou azure Heaven therol  
Thou art destroying our good men  
Could he have been redeemed,  
We should have given a hundred lives for him
- 8 They flit about, the yellow birds,  
And rest upon the thorn trees.  
Who followed duke Muh [to the grave]?  
從—從死

Muh's predecessor with whom 60 persons were buried all a, and that 170 in all were buried with duke Muh. The death of the last distinguished man of the House of Ts'in, the emperor I, was subsequently celebrated by the entombment with him of all the inmates of his harem. Yen Ts'an says that though that House had come to the perfection of the demerits of Chow it brought with it the manners of the barbarous tribes among which it had so long dwelt.—Have we not in this practice a sufficient proof that the chiefs of Ts'in were themselves sprung from those tribes?

In all the st. Ll. 1 & 2 I take 交交 in the sense adopted by Choo, the app. of flying about, coming and going. Maou makes it—small like. The allusion is variously explained, some say there is in it the idea of the people's loving the three victims as they liked the birds; others, that the birds among the trees were in their proper place,—very different from the worthless in the grave of duke Muh. 從—從死 to follow in death. 殉 is the more common term in this sense. Ll. 4. 子車 was the clan-name of the victims, brothers, whose names follow in



白贖人。殲若其穴。禦。自此  
其今。如我若慄。惴臨大鉞  
身。人可良人。彼惴其之虎。

Tsze-keu K'een-hoo.  
And this Tsze-keu K'een-hoo  
Could withstand a hundred men.  
When he came to the grave,  
He looked terrified and trembled.  
Thou azure Heaven there!  
Thou art destroying our good men.  
Could he have been redeemed,  
We should have given a hundred lives for him

VII. *Shin fung*

如欽夢君木比鬱晨獸<sup>一章</sup>晨  
何欽。心。了。昆林。彼風。彼風

- 1 Swift flies the falcon  
To the thick-wooded forest in the north.  
While I do not see my husband,  
My heart cannot forget its grief.  
How is it, how is it,  
That he forgets me so very much?

the several stanzas L 6 特 gives the idea of 'standing out eminent,' 防, that of 'a dyke or bulwark,' 禦, that of 'a combatant' Ll 7, 8 穴 is explained by 壙, 'the pit of a tomb' 惴惴 = 'terrified-like' I follow Choo in understanding these lines of the victims themselves Ch'ing is followed by Yen Ts'an in taking them of the spectators The other view is more natural L 9 This line is equivalent to 悠悠蒼天 in x. VIII *et al.* The appeal is, literally, to 'that which is azure, the sky,' but we must understand really to the Power dwelling in the heavens 殲 = 盡, 'to make an end of' L 12 Choo makes this = 'men would all have wished to make their lives a hundred to give in exchange for him' But the construction is, perhaps, — 'The price would have been of men a hundred'

The rhymes are—in st 4, 棘, 息, 息, 特, cat 1, t 3 in 2, 桑, 行\*, 行\*, 防, cat 10

in 3, 楚, 虎, 虎, 禦, cat 5, t 2 Also 穴 慄, and 人, 人, 身, in all the stt

Ode 7 Allusive A WIFE TELLS HER GRIEF BECAUSE OF THE ABSENCE OF HER HUSBAND, AND HIS FORGETFULNESS OF HER Such is the account of the piece given by Choo, drawn from the language of the different verses The Preface says it was directed against duke K'ang (B C 619—608), the son and successor of Muh, who slighted the men of worth whom his father had collected around him, leaving the State without those who were its ornament and strength But there is really nothing in the piece to suggest this interpretation, — it is, indeed, far-fetched

Ll 1, 2, in all the stt 獸 expresses 'the app of the rapid flight of a bird' 晨風 is a name for the 鷂, which Williams calls 'a falcon, goshawk, or kite' It is described as 'fulvous, with a short swallow-like neck, and a hooked beak, flying against the wind with great

如何。憂心。樹。山<sup>三</sup>。如何。憂心。六。山<sup>三</sup>。如何。  
忘我。如醉。未見。有。忘我。靡樂。木見。有。忘我。  
實多。如何。君了。隰有。實多。如何。君了。隰有。

- 2 On the mountain are the bushy oaks,  
In the low wet grounds are six elms  
While I do not see my husband,  
My sad heart has no joy  
How is it, how is it,  
That he forgets me so very much?

- 3 On the mountain are the bushy sparrow plums,  
In the low wet grounds are the high, wild pear trees.  
While I do not see my husband,  
My heart is as if intoxicated with grief.  
How is it, how is it,  
That he forgets me so very much?

## VIII Woo e

戈。修。興。一。同。與。無。豈<sup>三</sup>。無。  
矛。我。師。一。袍。了。衣。一。衣。

- 1 How shall it be said that you have no clothes?  
I will share my long robes with you.  
The king is raising his forces,  
I will prepare my lance and spear,  
And will be your comrade.

rapidity 樹 describes the thick and extensive growth of the forest. In st. 2 there is great difficulty with 六駘 and there is, probably a corruption of the text. Acc. to Maou, 駘 is the name of an animal, like a white horse, with a black tail, and strong teeth like a saw which eats tigers and leopards! But an animal of any kind is entirely out of place here. We must take the term as the name of a tree, and Luh Ks says the *po* is a kind of elm. Why six trees are mentioned we cannot tell, unless it were that a meadow with that number

of elms in it was in the writer's view or in his mind's eye, when he wrote the verse. In the Japanese plates the tree would seem to be the *cahu* *saka*. The 標 is the 唐棣 of 〇 XIII. The *ery* yields a fruit like a pear but smaller and sour. It is called the hill, or wild pear tree, the deer pear tree, rat pear tree, &c. 樹 must have a meaning, to correspond to the 苞 of the preceding line, and 六 in st. 2. I translate it by high. The allusion in all the stt. seems to be simply in the contrast between the falcon and the trees, all in

偕。修。同。豈<sup>三章</sup>。偕。修。同。豈<sup>三章</sup>。與。  
 行。我。裳。口。作。我。澤。口。了。  
 甲。士。無。衣。不。士。無。同。  
 兵。丁。衣。戰。丁。衣。仇。  
 與。興。與。與。興。與。與。  
 了。師。了。了。師。了。了。

- 2 How shall it be said that you have no clothes?  
 I will share my under clothes with you.  
 The king is raising his forces,  
 I will prepare my spear and lance,  
 And will take the field with you.
- 3 How shall it be said that you have no clothes?  
 I will share my lower garments with you.  
 The king is raising his forces,  
 I will prepare my buffcoat and sharp weapons,  
 And will march along with you

the places and circumstances proper to them, and the different condition of the speaker

Ll 3-6 君了,—in the sense of 'husband,' as often 欽欽 represents the speaker to us as 'unable to forget' her grief 未見, 'not yet seen,' suggests the thought that the husband had been long absent 靡樂,—'with no joy' All was grief

The rhymes are in st 1, 風 (all through the *She*, 風 rhymes thus), 林, 欽, cat 7, t 1 in 2, 櫟, 駁, 樂, cat 2, in 3, 棣, 檣, 醉, cat 15, t 3 also in all the stt, 何, 多, cat 17

Ode 8 Narrative THE PEOPLE OF TS'IN DECLARE THEIR READINESS, AND STIMULATE ONE ANOTHER, TO FIGHT IN THE KING'S CAUSE I can get no other meaning but the above out of this perplexing piece The Preface says it is condemnatory of the frequent hostilities in which the people were involved by a ruler who had no fellow feeling with them, but I can see no trace in it of such a sentiment Some refer it to duke K'ang, others to S'ang, others to Ch'ang With some it expresses condemnation, with others praise Evidently it was made at a time when the people were being called out in the king's service, and the loyalty which they had felt, when they were subjects of Chow, still asserted its presence, and made them forward to take the field

Ll 1,2 in all the stt Here we have one of the people stimulating another who had been excusing himself, perhaps, from taking the field on the ground that he had but a scanty wardrobe The friend will share his own with him 袍 is the term for a long robe or gown The critics all speak of it here as quilted Choo, after Ch'ing, defines 澤 as in the translation The Shwuh-wan gives the character with 衣 at the side,—no doubt correctly

Ll 3-5 丨 must be taken as the particle I translate both 戈 and 戟 by lance The former is said to have been of all spear-like weapons the most convenient for use It was 6 ft 6 in. long, and you could pound, cut, smite, and hook with it The 𠂔 here is said to have been that used in the chariot, 16 feet long, used both for thrusting and hooking 𠂔 is the corselet, made in those days of leather 兵 means sharp weapons generally I take 仇, with Maou, in the sense of 仇, 'mate,' 'comrade,'—like 迷 in 丨 作, 'to rise to action,'=to take the field

The rhymes are—in all the stt 衣, 師, cat 15, t 1 in 1, 袍, 不, 仇, cat 3, t 1 in 2, 澤, 戟, 作, cat 5 t 3, in 3, 裳, 兵, 行, cat 10

## IX Wei yang

我<sup>二</sup>送舅氏。何以贈之。路<sup>二</sup>申<sup>二</sup>車<sup>二</sup>。我<sup>二</sup>送舅氏。何以贈之。悠悠我思。何<sup>二</sup>以贈之。瓊瑰<sup>二</sup>佩<sup>二</sup>。

渭陽

- 1 I escorted my mother's nephew,  
To the north of the Wei  
What did I present to him?  
Four bay horses for his carriage of state
- 2 I escorted my mother's nephew,  
Long, long did I think of him  
What did I present to him?  
A precious jasper, and gems for his girdle pendant.

## X K'uen yü

於<sup>二</sup>我<sup>二</sup>乎<sup>二</sup>復屋。渠<sup>二</sup>渠<sup>二</sup>。今<sup>二</sup>也<sup>二</sup>。食<sup>二</sup>無<sup>二</sup>餘<sup>二</sup>。丁<sup>二</sup>嗟<sup>二</sup>。乎<sup>二</sup>不<sup>二</sup>承<sup>二</sup>權<sup>二</sup>輿。於<sup>二</sup>我<sup>二</sup>乎<sup>二</sup>食。四<sup>二</sup>簋<sup>二</sup>。今<sup>二</sup>也<sup>二</sup>。食<sup>二</sup>不<sup>二</sup>飽<sup>二</sup>。嗟<sup>二</sup>。乎<sup>二</sup>不<sup>二</sup>承<sup>二</sup>權<sup>二</sup>輿。

權輿

- 1 He assigned us a house large and spacious  
But now at every meal there is nothing left.  
Alas that he could not continue as he began!
- 2 He assigned us at every meal four dishes of grain,  
But now at every meal we do not get our fill.  
Alas that he could not continue as he began!

Ode 9 Narrative. THE FEELINGS WITH WHICH DUKE K'ANG ESCORTED HIS COUSIN DUKE WEN, TO TS'IN, AND HIS PARTING GIFTS. Duke Hsien of Ts'in had a daughter who became the wife of Mu of Ts'in, and was the mother of his son who became duke K'ang. The eldest son and heir of Hsien was driven to suicide by the machinations of an unworthy favourite of his father and his two sons fled to other States. One of them, Ch'ung-ari, afterwards the famous duke Wen of Ts'in, took

refuge finally in Ts'in, and by the help of duke Mu was restored to his native State, and became master of it, after he had been a fugitive for 19 years. K'ang was then the heir-apparent of Ts'in, and led his cousin into the State of Ts'in when he undertook his expedition to Ts'u. These verses are supposed to have been written by him at a subsequent time, when he recalled with interest the event.

Ll 1, 2, in both stt 舅 denotes a mother's brothers, and 舅氏 will therefore be one bearing their surname, and little removed from them, here it='cousin' Lacharme translates it *avunculus*, which is here incorrect 渭,—see

in X 3 The north of a river is called 陽 The capital of Ts'in at this time was Yung (維), in pres dis of Hing-p'ing, dep Se-gan The one prince accompanied the other to the territory of the pres dis of Heen-yang (咸陽) 悠悠

我思,—see in V 2, Maou says that he thought of his mother, now long dead But whether she were dead or not at this time does not appear,—the line simply expresses the anxious regard which he felt for his cousin, embarked on a hazardous enterprise

Ll 3, 4 We are not to understand that the carriage was given by the prince of Ts'in Such a carriage the princes of States received from the king If Ch'ung-urh succeeded, he would have such a carriage as the marquis of Ts'in, and now his cousin, anticipating his success, gave him the horses for it 璚 as in X *et al*

Williams says the 璚塊 was 'a kind of jasper' We cannot tell whether this jasper was to be worn at the girdle-pendant, or whether it was given in addition to the usual stones worn there

The rhymes are—perhaps, in both stanzas 氏, 之 (not given by Twan) in 1, 陽, 黃, cat 10 in 2, 思, 佩, cat 1, t 1

Ode 10 Narrative SOME PARTIES COMPLAIN OF THE DIMINISHED RESPECT AND ATTENTION PAID TO THEM The Preface says the complainers were men of worth, old servants of duke Muh, in his attentions to whom K'ang, his successor, gradually fell off It may have been so, but we cannot positively affirm it In the common editions, the stanzas are printed in 5 lines, 於我乎 and 嗟乎 being each regarded as one Koo-she observes that these expressions can hardly be treated as separate lines

In both stt, 1 1 於我乎 is an exclamation, ='for us,' 'in the treatment of us' 夏 = 人, 'large' 渠渠 expresses 'the appearance of being deep and wide' The 簋 were vessels of earthenware or wood, round outside, and square inside, in which grain was set forth at sacrifices and feasts A prince, in entertaining a great officer, had two of these dishes on the mat, or, as we should say, on the table, and the dishes of meat and other viands corresponded Here there are 4 such dishes, intimating the abundance of the entertainment which was provided

L 2 The student will observe the appropriateness of 無 in st 1, and of 不 in 2

L 3 承 = 繼, 'to continue' 權輿 = 始, 'a beginning' How the two characters have this signification is attempted to be made out in this way 權 is the weight or stone attached to a steel yard, and with a stick and stone the first rude attempts at weighing were made, 輿 is the bottom of a carriage, and the first attempts at conveying things were made on a board However this be, the two characters are now recognized as meaning 'the beginnings of things'

CONCLUDING NOTE ON THE BOOK From the first three odes, the fifth, and the seventh, we get the idea of Ts'in as a youthful State, exulting in its growing strength, and giving promise of a vigorous manhood The people rejoice in their rulers, wives are proud of the martial display of their husbands, while yet they manifest woman's tenderness and affection The sixth ode shows what barbarous customs still disfigured the social condition, but there is in the whole an auspice of what the House of Ts'in became,—the destroyer of the effeminate dynasty of Chow, and the establisher of one of its own, based too much on force to be lasting Many of the critics think that Confucius gave a place in his collection of odes to those of Ts'in, as being prescient of its future history!

The rhymes are—in st 1, 渠, 餘, 輿, cat 5, t 1 in 2, 簋\*, 飽\*, cat 3, t 2 The 輿 in st 2 rhymes with 1

BOOK XII. THE ODES OF CH'IN

I Yuen k'ew

陳之  
宛丘  
了之湯兮。宛  
丘之下兮。無  
有情兮。而無  
坎其擊鼓。宛  
丘之下。無冬  
無夏。值其驚  
羽。

- 1 How gay and dissipated you are,  
There on the top of Yuen k'ew!  
You are full of kindly affection indeed,  
But you have nothing to make you looked up to!
- 2 How your blows on the drum resound,  
At the foot of Yuen k'ew!  
Be it winter, be it summer,  
You are holding your egrets feather!

TITLE OF THE BOOK.—陳一之十二  
The odes of Ch'in Book XII. of Part I. Ch'in was one of the smallest feudal States of Chow and its name remains in the dep. of Ch'in-chow (陳州), Ho-nan. It was a marquisate, and its lords traced their lineage up to the verge of historic times, and boasted of being descended from the famous couple of Shun, so that they had the surname of Kwei (姬). At the rise of the Chow dynasty, one of Shun's descendants, called Ngoh-foo (關父), was pottier in-chief to king Woo, who was so pleased with him that he gave his own eldest daughter (大姬) to be wife to his son Miwan (滿), whom he invested with the principality of Ch'in. He is known as duke Hoo (胡公), and established his capital near the mound called Yuen-k'ew in the present

district of Hwae-ning (淮寧), dep. Ch'in-chow. His marriage is said to have been fond of witches and wizards, of singing and dancing, and so to have affected badly the manners and customs of the people of the State;—a character of her a daughter of king Woo, which perplexes many of the critics.

Ode 1 Narrative. THE DISSIPATION AND FLEETINGNESS OF THE OFFICERS OF CH'IN. The Preface says the piece was directed against duke Yew (幽公, B. C. 850-834), and Maou interprets the 子 in st. 1 of him. Choo, however, says that there is no evidence of Yew's dissipation but in the bad title given to him after his death, and that he does not dare to believe that the ode speaks of him. To make the 子 refer to him supposes a degree of familiarity with his ruler on the part of the writer which is hardly admissible. Yet we

鷺 值 無 無 之 宛 擊 坎<sup>三章</sup>  
 翻 其 夏 冬 道 斤 缶 其

- 3 How you beat your earthen vessel,  
 On the way to Yuen-k'ew!  
 Be it winter, be it summer,  
 You are holding your egret-fan!

## II *Tung mân che fun*

市 不 南 殺<sup>三章</sup> 婆 了 宛 東<sup>二章</sup> 東  
 也 續 方 日 娑 仲 斤 門 門  
 婆 其 之 其 之 之 之 之  
 娑 麻 原 差 下 了 栩 粉 粉

- 1 [There are] the white elms at the east gate  
 And the oaks on Yuen-k'ew,  
 The daughter of Tsze-chung  
 Dances about under them
- 2 A good morning having been chosen  
 For the plain in the South,  
 She leaves twisting her hemp,  
 And dances to it through the market-place

may infer from st 1, 14 that the subject of the piece was an officer, a man of note in the State, and a representative, I assume, of his class

St 1 I have mentioned that Maou refers the 了 to duke Yew Ch'ing, however, supposes it is addressed to some 'great officer,'—which is more likely 湯 is taken as = 湯, 'dissipated,' 'unsettled' Maou, after the Urh-ya, understands 宛斤 as 'a mound, high on the 4 sides, and depressed in the centre,' while Kwoh Puh gives just the opposite account of the name, as 'a mound rising high in the centre' Evidently, however, we need not try to translate the words Whatever was its shape, Yuen-k'ew was the name of a mound, inside, some say, the chief city of Ch'in, certainly in its immediate neighbourhood, and a favourite resort of pleasure-seekers 有情 is here about = our word 'jolly'

Stt 2,3 坎, followed by the descriptive 其, is intended to give the sound of the blows on the instruments 缶 is a vessel of earthen-

ware We find it used of a vessel for holding wine, and a vessel for drawing water It is used also, as here, for a primitive instrument of music

無冬無夏 = 無間 (or 論), 冬夏, — with the meaning I have given 值 = 植, or 持, 'to hold in the hand' We generally translate 鷺 by 'heron,' but according to Kwoh, who says that both from the crest and from the back arose a plume of long feathers, we must understand the bird here to be the Great White Egret (*Ardea Egretta*) Those feathers, either single or formed into fans, were carried by dancers, and waved in harmony with the movements of the body

The rhymes are—in st 1, 湯, 卜, 娑, cat 10 in 2, 鼓, 卜\*, 夏\*, 羽, cat 5, t 2 in 3, 缶, 道\*, 翻\*, cat 3 t 2

Ode 2 Narrative WANTON ASSOCIATIONS OF THE YOUNG PEOPLE OF CH'IN The Preface says the piece was intended to express detestation of the lewd disorder of the State. Keang

握貽如視 馥越 澍  
椒我收爾邁以逝日

- 8 The morning being good for the excursion,  
They all proceed together  
'I look on you as the flower of the thorny mallows,  
You give me a stalk of the pepper plant'

III *Hāng mǎn*

樂司洋泌 棲司之衡 衡  
飢以洋之遲以下門 門

- 1 Beneath my door made of cross pieces of wood,  
I can rest at my leisure,  
By the wimpling stream from my fountain,  
I can joy amid my hunger

Ping-chang explains it of some celebration by witches and wizards, of which I can discern or no trace in the language.

St. 1. Going out at the east gate, it would appear parties proceeded, to the mound of Yuen-k'uei as the great resort of pleasure-seekers.

椒—*q* 榆 *x* II 1; 棚—*see* *x* VIII 1. The Tse-chung was one of the clans of Ch'in, and we must understand that a daughter of it is here introduced. This is much more likely than the view of Ch'ing, who takes 之子 as

— that man (男子). Indeed, we must take 子 as feminine if the same person be the subject of the 3d line in st. 2. 婆娑 is explained

as—舞貌 the app. of dancing. The action in this stanza is subsequent to that in the two others.

St. 2, 3. 穀—善 good; here—bright.

差 is explained by 擇 to choose. The dict. refers to this passage, under the pronunciation of 差 as *shē*, which it cannot have here. 于 is the expletive particle. L. 3, st. 2. Maou takes 原 as a surname or clan-name, and understands by the line—a lady of the Yuen clan living in the south. Gow yang was the first to discard this unnatural construction. The plain in the south was, probably at the foot of Yen-k'uei and to reach it, the parties went through the city and out at the east gate. In st. 3, 越以

must be taken as a compound particle; like 于以 in III. 近—往 to go, —to

make the excursion. 馥—眾 all, or as

Ch'ing says 總 all together 邁—行 to go. L. 3, 4 in st. 3 give the words of some gentleman of the party addressed to a lady. There is a difficulty about them because L. 3 is directly addressed to the lady whereas L. 4 is narrative, unless 貽 be taken in the imperative which no critic has ventured to do. I have called 馥 the thorny mallows, after Medhurst. This is, indeed, a literal translation of another name for the same plant, 荆葵. The figure of it is evidently that of one of the malvaceae.

The rhymes are—in st. 1 棚下, cat. 5, t. 2; in 2, 差 麻 娑 cat. 16. T'wan also makes 原 rhyme here, by poetic license, but unnecessarily; in 3, 逝 邁 cat. 15, t. 3; 椒 椒 cat. 3, t. 1.

Ode 3. Narrative. THE CONTENTMENT AND HAPPINESS OF A POOR RECLUSE. These simple verses, sufficiently explain themselves. The Preface, however finds in them advice thus metaphorically suggested to duke Ho (周公; B. C. 850—795), whom some one wished to tell that, though Ch'in was a small State, he might find it every way sufficient for him. We need not take that view and go beyond what is written.

St. 1 衡門 is an apology for a door—one or more pieces of wood placed across the opening in a hut or hermitage. The meaning of 下 is not to be pressed. 棲遲—lit., roost



必宋<sup>了</sup>。其取<sup>妻</sup>。必河<sup>之</sup>鯉<sup>魚</sup>。其食<sup>魚</sup>。必齊<sup>之</sup>姜<sup>妻</sup>。其取<sup>妻</sup>。必河<sup>之</sup>魴<sup>魚</sup>。其食<sup>魚</sup>。

- 2 Why, in eating fish,  
Must we have bream from the Ho?  
Why, in taking a wife,  
Must we have a Kéang of Ts'e?
- 3 Why, in eating fish,  
Must we have carp from the Ho?  
Why, in taking a wife,  
Must we have a Tsze of Sung?

IV *Tung mûn che ch'e*

可<sup>與</sup>彼<sup>美</sup>淑<sup>婦</sup>。可<sup>以</sup>東<sup>門</sup>之<sup>油</sup>。可<sup>與</sup>彼<sup>美</sup>淑<sup>婦</sup>。可<sup>以</sup>東<sup>門</sup>之<sup>油</sup>。

- 1 The moat at the east gate  
Is fit to steep hemp in  
That beautiful, virtuous, lady  
Can respond to you in songs
- 2 The moat at the east gate  
Is fit to steep the bœhmeria in  
That beautiful, virtuous, lady  
Can respond to you in discourse

and be at leisure' 泌—<sup>泌</sup> in III. XIV 1, 'the app of water bubbling up from a spring' The term here, however, refers us more to the spring itself 洋洋 gives the idea of a gentle flow of the water, which then spreads itself out (安

流廣長貌) The last line is expanded by Choo—亦可以玩樂而忘飢也, 'I can still enjoy myself, and forget my hunger'

Stt 2, 3 The marquises of Ts'e had the surname of Kéang, and the dukes of Sung that of Tsze Not bream or carp only could be eaten, one might be satisfied with fish of smaller note.

And so, one could be happy with a wife, though she were not a noble Keang or Tsze

The rhymes are—in st 1, 遲, 飢, cat 15, t 1 in 2, 魴, 姜, cat 10 in 3, 鯉, 了, cat. 1, t 2

Ode 4 Allusive THE PRAISE OF SOME VIRTUOUS AND INTELLIGENT LADY Choo thinks that in this piece we have a reference to a meeting between a gentleman and lady somewhere near the moat at the eastern gate, but the K'ang-he editors remark correctly that there is nothing in the language indicating any undue familiarity The Preface says it was directed

晤可淑彼淵可之東  
口與姬美管以池門

- 3 The moat at the east gate  
Is fit to steep the rope-ruah in  
That beautiful, virtuous lady  
Can respond to you in conversation.

V *Tung mün che yang*

明昏具東明昏具東東  
星以葉門星以葉門星  
煌爲肺之煌爲肺之楊  
期期肺楊期期肺楊楊

- 1 On the willows at the east gate,  
The leaves are very luxuriant  
The evening was the time agreed on,  
And the morning star is shining bright.  
2 On the willows at the east gate,  
The leaves are dense.  
The evening was the time agreed on,  
And the morning star is shining bright.

gainst the times, and the writer is thinking of the weak character of the ruler and wishing that he had a worthy partner like the lady who is described, to lead him aright. This view has been variously expanded; but I content myself with the argument of the piece which I have given.

Ll. 1, 2, in all the sit. From its association with the east gate, the 池 here is understood of the 城池, or moat surrounding the wall. 滌—漬 to soak, to steep. The stalks of the hemp had, of course, to be steeped, preparatory to getting the threads or filaments from them. 紵 is described as a species of hemp, a perennial, and not raised every year from seed. In the Japanese plates, it is, evidently the beshmeria, or nettle from which the grass cloth is made. The 管 combines the 茅. Strings, and cordage generally could be made from the fibres of the long leaf. It produces a white flower.

Ll. 3, 4. 姬—Ke was the surname of the House of Chow—of all who could trace their

lineage, indeed, up to Hwang-te, just as Kiang was the surname of the House of T'eh, and of all descended from the still more ancient Shun-ning. These were the most famous surnames in China and hence to say that she was a Ke, or a Kiang was the highest compliment that could be paid to a lady. So Ying tah expl! the 姬 here. Choo expl! 晤 by 解 to explain, —intelligently I prefer the explanation of Ching,—對— responsively

The rhymes are—in st. 1 池—麻歌 cat. 17; in 2, 紵語 cat. 5, 13 in 3, 管言 cat. 14.

Ode 5. Allusive. THE FAILURE OF AN ASSIGNATION. The old and new schools differ here as they do in the interpretation of vi. XIV. Here, as there, I prefer the view of Choo. Why should we suppose that there had been any contract of marriage bet. the parties? or embarrass ourselves with speculations as to the time of the year for the regular celebration of marriages?

VI *Moo mûn*

## 墓門

不顧。顛倒思予。國人訊之。訊予。卒止。大也。不。良。墓門。有梅。有鵩。不。已。誰。昔。然。矣。斯之。大也。不。良。墓門。有棘。斧以。

1 At the gate to the tombs there are jujube trees,  
They should be cut away with an axe  
That man is not good,  
And the people of the State know it  
They know it, but he does not give over;  
Long time has it been thus with him.

2 At the gate to the tombs there are plum trees,  
And there are owls collecting on them.  
That man is not good,  
And I sing [this song] to admonish him  
I admonish him, but he will not regard me,  
When he is overthrown, he will think of me

Both stanzas 牂牂 and 肺肺 are synonymous expressions, denoting the dense and luxuriant appearance of the foliage 明星, —as in VII VIII 1 煌煌 and 哲哲 are also synonymous

The rhymes are—in st 1, 楊, 牂, 煌, cat 10 in 2, 肺, 哲, cat 15, t 3

Ode 6 Allusive ON SOME EVIL PERSON WHO WAS GOING ON OBSTINATELY TO HIS RUIN The Preface gives an historical interpretation of this piece which Choo at one time accepted It was directed, we are told, against T'ao of Ch'in This T'ao was a brother of duke Hwan (B C 743—706), upon whose death, he killed his eldest son, and got possession of the State,—to come to an untimely end himself the year after Yet the critics do not refer the third line directly to him, but to his tutor and guardian, who was unfaithful to his duty, and ruined the prince, who was naturally well inclined The two first or allusive lines in the stanzas are explained so as to support this view, but it is too complicated Choo did right in changing his opinion

Ll 1,2, in both stt Maou understands by 墓門 'the gate at the path leading to the tombs,' and this interpretation need not be questioned, though Wang Taou tries to make out that one of the gates of the capital of Ch'in was thus named,—'Tomb-gate' 斯=析, 'to split wood,' 'to lop' 鵩, also called 鵩, appears to be the barn owl,—'a bird of evil voice' 卒=集, 'to collect' 什 is the particle The thorns about the gate of the tombs, and the owls collected on the plum trees, were both things of evil omen, and thence are here employed to introduce the subject of the ode

Ll 3—6 人 is here the demonstrative, = 'this,' —the individual in the speaker's mind The 'Complete Digest' says that 不已=不改, 'does not alter' That is the meaning, but we cannot define 已, by 改 誰 must be taken here as merely an introductory particle The Urh-ya says that 誰 昌 is no more than 昌 The wickedness of the person referred to was ingrained, had matured for long, and was now not

VII *Fang yāo ts'eh ch'aou.*

心誰邛中<sub>二</sub>心誰邛防<sub>二</sub>防  
 焉有<sub>一</sub>唐有<sub>一</sub>焉有<sub>一</sub>鵲巢  
 焉有<sub>一</sub>鵲巢  
 焉有<sub>一</sub>鵲巢

- 1 On the embankment are magpies' nests,  
 On the height grows the beautiful pea.  
 Who has been imposing on the object of my admiration?  
 —My heart is full of sorrow
- 2 The middle path of the temple is covered with its tiles,  
 On the height is the beautiful medallion plant.  
 Who has been imposing on the object of my admiration?  
 —My heart is full of trouble.

sensible to shame. Ch'ing refers 歌 to the  
 y. 1st ode (作此詩); —most naturally I  
 think 訊—告 to inform, —to admonish.  
 顛倒—至於顛倒之時 when he  
 is overthrown.

The rhymes are—in st. 1, 斯知 cat. 16,  
 t. 1; 已矣 cat. 1, t. 2; in 萃, 訊 (this  
 rhyme, but is attained by reading 辟 for  
 訊 the text is, no doubt, 告 ptecl), cat. 16, t.  
 8; 顛子 cat. 5, t. 2.

Ode 7 Allusive. A LADY LAMAS THE  
 ALLEGATION OF HER LOVER BY MEANS OF EVIL  
 TONGUES. The Preface says we have here sor-  
 row on account of slanderous villains, and goes  
 on to refer the piece to the time of duke Seuen  
 (宣公; B.C. 681—647), who believed slan-  
 derers, filling the good men about his court  
 with grief and apprehension. Much more like-  
 ly is the view of Choo, that the piece speaks of  
 the separation between lovers effected by evil  
 tongues. He does not give his opinion as to  
 the speaker whether we are to suppose the  
 words to be those of the gentleman or of the  
 lady. In this I have ventured to supplement  
 his interpretation.

LL 1, 2 in both stt. 防 and 邛 are taken  
 by some as the names of places in Ch'in. There  
 might be places so styled, the speaker having in

view what were known as the embankment and  
 the height; but the spirit of the ode does not  
 require as to enter on this question. 邛 (the  
 radical is 邑 not 卩 as in Williams)—邱, a  
 mound. Maou here simply explains 莠 by  
 草 a grass or plant. —It is different from the  
 same character in II. viii. IX., and is figured as  
 a pea. 有—美 beautiful. 唐 was the de-  
 signation of the path in a temple from the gate up  
 to the hall or raised platform; and 鵲 of the tiles  
 with which it was paved—tiles of a peculiar  
 and elegant make. I do not know where Will-  
 iams got his account of the term as—'a sort of  
 tiles which is to be partly covered with other  
 tiles, and in which lines are made. Maou ex-  
 pl. 鵲 as the ribbon plant. The character  
 is properly the name of the medallion pheasant  
 (c. *agrus alpinus*) and the plant may have  
 got its name from its resemblance to the neck of  
 that bird. It should be written in the text with  
 十 at the top.—I cannot tell wherein lies the  
 point of the allusion in these lines to those that  
 follow

LL 3, 4. 倚—to cover—to impose upon.  
 子美—see on x. XL; here—my lover 忉  
 忉 and 惕惕 are synonymous, denoting  
 the app. of sorrow or trouble.

The rhymes are—in st. 1 巢茗忉 cat.  
 2; in 2 鵲鵲惕 cat. 16, t. 2.



IX. Choo-lin

朝乘說駕從匪林。胡  
食我丁我夏適從爲  
丁乘株乘南。株復乎  
株。駒。野。馬。林。南。株

株林

- 1 What does he in Choo-lin?  
He is going after Hēa Nan  
He is not going to Choo lin,  
He is going after Hēa Nan.
- 2 'Yoko for me my team of horses,  
I will rest in the country about Choo  
I will drive my team of colts,  
And breakfast at Choo '

X. Tsih p'ò

泗無何。傷美與陂。彼  
滂爲寤如荷。有澤  
沱。涕寐之人。有蒲之

澤陂

- 1 By the shores of that marsh,  
There are rushes and lotus plants.  
There is the beautiful lady,—  
I am tortured for her, but what avails it?  
Waking or sleeping, I do nothing,  
From my eyes and nose the water streams.

Ode 9. Narrative. THE LANGUAGE OF DUKE LING WITH THE LADY OF CHOO-LIN. Choo obviously is that this is the only one of the odes of Ch'in, of which the historical interpretation is certain. The intrigue of duke Ling (B. C. 612—598) with the lady Hēa makes the filthiest narrative, perhaps, of all detailed in the Tao-chuen. She was one of the vilest of women; and the duke was killed by her son Hēa Nan who was himself put to a horrible and undeserved death, the year after by one of the vicounts of Tsao.

St. 1. We have here the people of Ch'in intimating, with bated breath, the intrigue carried on by their ruler Choo-lin was the city of the Hēa family—in the pres. dia. of So-hwa (西華), dep. Ch'in-abow 耳 may be taken as—於 in, at. The question is put as to what

the duke meant by being constantly at Choo-lin, and the answer is given that he was cultivating the acquaintance of Hēa Nan, the writer not daring to say openly, that the object of attraction was Nan's mother. The son's name was Ching-shoo (徵舒), and his designation, Tze-nan.

St. 2. I think we should take these lines as spoken by the duke. The critics all refer them to the people, and int. p. et them as narrative; but the 我 becomes in that case very awkward. 說一會 to rest; here mea. ing to pass the night, in opp. to 朝食 in L4. Maou interprets 駒 of the horses of a great officer probably finding in L5 a reference to two officers of Ch'in, each of whom had an intrigue

帳轉伏枕。儼。人。碩大。且。美。有。彼澤之陂。有。蒲。蘭。卷。人。碩大。且。美。有。彼澤之陂。有。

2 By the shores of that marsh  
 There are rushes and the valerian  
 There is the beautiful lady,  
 Tall and large, and elegant  
 Waking or sleeping, I do nothing,  
 My inmost heart is full of grief

3 By the shores of that marsh,  
 There are rushes and lotus flowers.  
 There is that beautiful lady,  
 Tall and large, and majestic  
 Waking or sleeping, I do nothing,  
 On my side, on my back, with my face on the pillow, I lie

at the same time with the lady, but it is simpler to suppose that the character is synonymous with 馬. The stanza indicates the frequency with which the duke sought the company of his mistress

The rhymes are—in st 1, 林, 南\*, cat 7, t 1 in 2, 馬\*, 野\*, cat 5, t 2, 駒\*, 株\*, cat 4, t 1

Ode 10 Allusive A GENTLEMAN'S ADMIRATION OF AND LONGING FOR A CERTAIN LADY Choo observes that the piece is of the same nature and to the same effect as the 9th. It is of no use seeking for a historical interpretation of it, as the Preface does, in the lewd ways of duke Ling and his ministers

Ll. 1, 2, in all the stt 陂 is here explained by 障, 'a dyke,' 'an embankment,' but it is better to take it as the natural shores, 蒲, —not as in vi 1v 3 but='rushes' Mats were made of them 荷 is the nelumbium or lotus plant Its flower, unopened, is called as in the 3d st 蘭,—as in vii XVI From the pool and its beautiful flowers, the writer is led to think of the object of his affection

Ll 3—6 Choo expands ll 3, 4 of st 1 thus 有大 人而不可見, 則雖憂傷而如之何哉, 'there is that

beautiful lady, but I cannot see her, so that, though I am wounded in consequence with grief, it is of no avail' L 4 in stt 2, 3 describes the person of the lady 卷=好貌 'beautiful-like' Choo explains it of the fine appearance of the hair, and the critics refer us to 鬢 in viii VIII, but that term is there used of a gentleman 寤寐,—as in i I 2, so also 輾轉涕 is used of tears, 泗, of water from the nose 滂沱 indicates the abundance of the tears 惓惓, like 惓惓,—'the app of grief or disquiet' 伏枕,—'I lie prostrate on the pillow'

The rhymes are in st 1, 陂 荷 何, 爲\*, 沱, cat 17 in 2, 蘭, 卷, 惓, cat 14 in 3, 蒼, 儼, 枕, cat 8 陂 in stt 2, 3, is supposed to rhyme with the same character in st 1

CONCLUDING NOTE ON THE BOOK The odes of Ch'in are of the same character as those of Wei and Ch'ing, and the manners of the State must have been frivolous and lewd Only in the 3d, 4th, and 6th pieces have we an approach to correct sentiment and feeling The 9th is the latest of all the odes in the Classic, as if the sage had intended to represent duke Ling as the *ne plus ultra* of degeneracy and infamy

BOOK XIII. THE ODES OF KWEL

I *Kaou k'êw*

傷。爾。裘。羔。切。爾。裘。羔。檜  
 思。在。裘。切。思。以。裘。之  
 我。堂。翔。勞。朝。逍。一  
 心。豈。翔。心。豈。遙。一  
 憂。不。狐。不。狐。一

- 1 In your lambs fur you saunter about,  
 In your foxs fur you hold your court.  
 How should I not think anxiously about you?  
 My toiled heart is full of grief
- 2 In your lambs fur you wandor aimlessly about,  
 In your foxs fur you appear in your hall.  
 How should I not think anxiously about you?  
 My heart is wounded with sorrow

TITLE OF THE BOOK.—檜 一 之 十 三  
 The odes of Kwel; Book XIII of Part I. Kwel was originally a small State, in the pres. Ch'ing Chow (鄭州), dep. K'ae-fung Ho-nan, or acc. to others, in the dia. of Mieh (密), same dep. Its lords were Yuns (女云), and claimed to be descended from Chui yung (祝融), a minister of the ancient emperor Chuen k'eh. Before the period of the Ch'un-t'êw it had been extinguished by one of the earls of Ch'ing, tho one, probably who is known as duke Woo (武公 B. C. 770—743), and had become a portion of th t State. Some of the critics contend that the odes of Kwel are really odes of Ch'ing, just as those of Pei and Yung belonged to Wei. It may have been so, but their place, away from Bk. VII, instead of immediately preceding it as Bks. III and IV do Bk. V may be accepted as an argument to the contrary.

Ode 1 Narrative. SOME OF THE ODES OF KWEL LAMENTED OVER THE FRIVOLOUS CHARACTER OF HIS RULER, FOR OF DISPLAYING HIS ROBES, INSTEAD OF AS A DUE TO THE DUTIES OF GOVERNMENT. The Preface says further that the officer rightly offended by the ruler's ways, left his service; but this does not appear in the piece.

LL 1 2, in all the att. A jacket of lamb's fur was proper to the prince of a State in giving audience to his ministers, but should have been changed when that ceremony was over. One of fox's fur was proper to him, when he appeared at the court of the king; but it was irregular for him to wear it in his own court. 逍遙

—as in VII V 2. 翔翔, —as in VIII X 3, et al.

堂 is here the hall or State-chamber to which the ruler retired, after giving audience to his officers, and where he transacted business with them. 有曜—有光 to have effulgence, i. e., to gladden.



是。中。爾。豈。有。日。如。羔。裘。  
悼。心。思。不。曜。出。膏。裘。

- 3 Your lamb's fur, as if covered with ointment,  
Glistens when the sun comes forth.  
How should I not think anxiously about you?  
To the core of my heart I am grieved

II. *Soo huan.*

了。悲。兮。庶。博。樂。兮。庶。  
同。歸。兮。聊。我。見。素。衣。勞。心。棘。人。樂。素。冠。  
兮。與。傷。衣。心。樂。冠。

- 1 If I could but see the white cap,  
And the earnest mourner worn to leanness!  
My toiled heart is worn with grief!
- 2 If I could but see the white [lower] dress!  
My heart is wounded with sadness!  
I should be inclined to go and live with the wearer!

LI 3, 4 思 has here the meaning, as frequently, of 'to think of with interest and longing' 忒忒, —as in xu VII 1 悼, 'to be pained in mind,' 'afflicted'

The rhymes are in st 1, 遙, 朝, 忒, cat 2 in 2, 翔, 常, 傷, cat 10 in 3, 膏, 曜, 悼, cat 2

Ode 2 Narrative SOME ONE DEPLORES THE DECAY OF FILIAL FEELING, AS SEEN IN THE NEGLECT OF THE MOURNING HABIT Both Maou and Choo quote, in illustration of the sentiment of the piece, various conversations of Confucius on the three years' mourning for parents, — see Ana XVII ㄨㄣ

St 1 庶, —as in viii. I 3 It is here defined from the Urh-ya by 幸 'fortunately,' 'luckily, but it has also an optative or conditional force. By the 'white cap' we are to understand the cap worn by mourners for their parents at the end of two years from the death (人祥之後), and which was properly

called 編冠 Maou supposes it was another, called 練冠, which was assumed in the 13th month, —but this is not so likely 棘 = 急, 'earnest,' 'forward' 棘人 is a man earnest to observe all the prescribed forms of mourning 樂樂 = 瘠貌 'thin and worn-like,' i.e., by grief and abstinence 博博 = 憂勞之貌, 'the app of sorrow and toil'

St 2 素衣 was the proper accompaniment of the 素冠 The skirt or lower robe was then also of plain white silk Ying-tah observes that 衣, as the general name for any article of dress, is here used for 裳, for the sake of the rhyme 傷悲, —as in ii III 3 聊, —as in iii \ IV 1, et al 了 must here be translated in the 3d person, meaning 'such a mourner' The 同歸 expresses the speaker's love and admiration of him

了聊結心兮。素鞵庶見  
兮。如與兮。纒我鞵見

- 3 If I could but see the white knee-covers!—  
Sorrow is knotted in my heart!  
I should almost feel as of one soul with the wearer!

III. *Sih yāw ch'ang-ts'oo*

樂其隰樂其隰樂其隰  
了實。天之沃沃。猗儺  
了之無家。天之沃沃。猗儺  
了之無知。天之沃沃。猗儺  
有長楚。猗儺

- 1 In the low wet grounds is the carambola tree,  
Soft and pliant are its branches,  
With the glossiness of tender beauty  
I should rejoice to be like you, [O tree], without consciousness.
- 2 In the low, damp grounds is the carambola tree,  
Soft and delicate are its flowers,  
With the glossiness of its tender beauty  
I should rejoice to be like you, [O tree], without a family
- 3 In the low, damp grounds is the carambola tree,  
Soft and delicate is its fruit,  
With the glossiness of its tender beauty  
I should rejoice to be like you, [O tree], without a household.

St. 3. The white 鞵, was a sort of leather apron covering the knee,—also the accompaniment of the white cap and skirt. 我心纒結—lit. my heart is a collection of knots. 如一 as one,—其志同 of the same mind.

The rhymes are—in st. 1, 冠 鞵 博 cat. 14; in 2, 衣 悲 歸 cat. 15, t. 1; in 3, 鞵 結 — cat. 12, t. 3.

ODE 3. NARRATIVE. SOME ONE, GROANING UNDER THE OPPRESSION OF THE GO GO ARMY, WISHES HE WERE AN UNCONSCIOUS TREE. The Preface says the piece was composed to intimate the writer's disgust at the licentiousness of his ruler. On this view the 子 in the 4th line must be referred to the ruler and the piece becomes allusive. In carrying out this interpretation, he Maou and his followers are put to such straits, that the K'ang he editors content themselves with giving Choo's view and do not refer to the older one at all.

IV. *Fer fung.*

懷之好音。誰將西歸。誰能烹魚。溉之。中。心。中。今。嘒。今。顧。瞻。周。道。匪。風。飄。今。匪。車。中。心。怛。今。傷。今。顧。瞻。周。道。匪。風。發。今。匪。車。匪。風

- 1 Not for the violence of the wind,  
Not for the rushing motion of a chariot,  
But when I look to the road to Chow,  
Am I pained to the core of my heart.
- 2 Not for the whirlwind;  
Not for the irregular motion of a chariot,  
But when I look to the road to Chow,  
Am I sad to the core of my heart.
- 3 Who can cook fish?  
I will wash his boilers for him  
Who will loyally go to the west?  
I will cheer him with good words

All the stt The *ch'ang-ts'oo* is also called 羊桃, 'the goat's peach' I agree with Williams in identifying it with the *averrhoa carambola*, though Medhurst calls it 'a sort of cherry' 狗儺 is explained as meaning 'soft and pliant-looking,' 'soft and delicate' Luh Ke says that 'the leaves of the plant are long and narrow, its flowers of a purplish red, and its branches so weak, that, when they are more than a foot long, they go creeping along on the grass' 沃沃—as 沃沃 in 1 VI 沃沃—'glossy-like' The point of the ode is in the 4th line So grew the plant in beauty and exuberance,—it was better under such a government to be a plant than a man 無家 and 無室 are synonymous,—'without a family,' to care for

The rhymes are—in st 1, 枝, 知, cat 16, t 1 in 2, 草\*, 家\*, cat 5, t 1 in 3, 實, 室, cat. 12, t 3

Ode 4 Narrative and allusive SOME ONE TELLS HIS SORROW FOR THE DECAI OF THE POWER OF CHOW The difference between Choo's view of this piece and that of the Preface will appear in the interpretation of the phrase 周道

Stt 1, 2 風發, 'a wind rushing forth,'—a violent wind, 風飄,— 'a wind whirling about' 傷 denotes 'the app of a chariot driven along furiously,' 嘒, 'the app of one driven irregularly' 周道,— 'the way to Chow,' acc to Choo, acc to Maou, 'the way of Chow.' On this latter view, the sorrow which the ode expresses is because of the misgovernment of Kwei, contrary to the good rules of the Chow dynasty 顧瞻, however, agree better with Choo's view, and the 3d line of st 3 is decisive in its favour Maou defines both 怛 and 傷 by 傷, 'to be pained,' 'wounded'

St 3 It is certainly a homely subject which the writer employs to introduce the expression

of his sympathy with the friends of Chow 烹  
to boil or stew;—to cook. The 釜 was a  
deep pan or boiler without feet—see II. IV 3;  
the 鬲 was a utensil of the same kind, larger  
at the mouth than at the bottom. 漑之  
cleanse him, i.e., cleanse for him. The capital of  
the western Chow lay west from Kwei; hence  
the expression 西歸 懷—安 to cheer  
or comfort. 音—語 words. The writer  
mean probably this ode which he had made.

The rhymes are—in st. 1, 發 傷 怛 (prop  
cat. 14), cat. 15, t. 3 in 2, 騶 噪 甲 cat. 2:  
in 3, 鬲 音 cat. 7 t. 1.

CONCLUDING NOTE ON THE BOOK. In these  
few odes of Kwei we have the picture of a small

State, misg. aimed and hastening to ruin.  
Discontent, decay of filial affection, and op-  
pression are sapping its foundations yet there  
are men in it, who are painfully conscious of  
these evils, and see that the decay of Kwei is but  
a part of the general decay that is at work in  
the whole kingdom. Of the four odes the third  
has the greatest merit.

K'ao g Ping-chang says, Kwei became a part  
of Ch'ing at the time of king Ping's removal  
to the east. When duke Woo extinguished the  
independent existence of the State, these four  
odes were carried with king Ping to the east,  
and after 2000 years the Grand Recorder found them  
in the archives of the kingdom. Thus it was that  
Confucius was able, in his labours on the poems  
to give them a place in the *Ch'uan*. Ah! K'ih  
(齊) and Kwei were both extinguished by  
Ch'ing; but while no odes of K'ih remain we  
have these four odes of Kwei.—Such was the  
good fortune of this State!

BOOK XIV THE ODES OF TS'AOU

I *Fow-yëw*

息。夢。采。蜉<sup>二章</sup>處。夢。裳。蜉<sup>三章</sup>  
 矣。衣。蜉。之。於。楚。楚。之。羽。  
 於。服。心。我。歸。衣  
 之。采

曹  
之  
十四

- 1 The wings of the ephemera  
Are robes, bright and splendid.  
My heart is grieved,  
Would they but come and abide with me!
- 2 The wings of the ephemera  
Are robes, variously adorned  
My heart is grieved,  
Would they but come and rest with me!

TITLE OF THE BOOK 曹, 之十四,  
 'The odes of Ts'au,' Book XIV of Pt I' Ts'au  
 was a small State, corresponding to the pres-  
 dep of Ts'au-chow, Shan-tung, having as its  
 capital T'au-k'ew,—in the pres dis of Ting-  
 t'au (定陶) Its lords were earls, the first  
 of them, Chin-toh (振鐸), having been a  
 younger brother of king Woo It continued for  
 646 years, when it was extinguished by the  
 larger Sung

Ode 1 Metaphorical AGAINST SOME PARTIES  
 IN THE STATE, OCCUPIED WITH FRIVOLOUS  
 PLEASURES, AND OBLIVIOUS OF IMPORTANT MAT-  
 TERS The Preface says the piece was directed  
 against duke Ch'au (昭公, B C 660—652),  
 who indulged in a vainglorious extravagance,  
 and gave his confidence to mean and unworthy  
 creatures Maou tries to interpret it on this  
 view, and makes it allusive, the second line

being descriptive of the *dandyism* of Ch'au and  
 his officers There is nothing in the words,  
 however, nor in any existing records, to lead us  
 to refer it to duke Ch'au, and Choo, therefore,  
 gives the argument of it which I have proposed  
 On this view the piece is metaphorical, and the  
 first two lines belong to the beetle, which is the  
 emblem of the parties intended

Ll 1, 2, in all the stt Williams says that the  
*fow-yew* is 'a dung-fly,' and Medhurst calls it 'a  
 sort of *aleochoa*, or tumble dung' The name  
 originally was 浮游, 'floating wanderer,' and

the 水 gave place to 虫, only to make it  
 clear that the character was the name of an in-  
 sect No doubt one of the coleoptera is intend-  
 ed,—'narrow and long, the wing-cases yellow  
 and black, produced from dung and the ground,  
 coming out in the morning, and dying in the  
 evening' Though its wing-cases are so splen-  
 did, it is only an ephemera. 羽 and 翼 are

歸於憂心如麻掘蟬  
說我矣之雪衣閱蟬

- 8 The ephemera bursts from its hole,  
With a robe of hemp like snow  
My heart is grieved,—  
Would they but come and lodge with me!

## II How-jm

小一之彼與何人彼候  
吊白了貝祲戈兮候人

- 1 Those officers of escort  
Have their carriers of lances and halberds  
But these creatures,  
With their three hundred red covers for the knees!—

synonymous, being varied for the sake of the rhyme. Choo says he does not understand 掘 閱 閱 may be taken as 穴 a hole, and 掘 as 掘 which, indeed, the Shwob-wan gives, of the same meaning. The phrase will then indicate the insect making its first appearance out of the ground. 楚楚—fresh and bright looking 采采—variegated. Both these phrases are descriptive of the wing-cases of the creature. L. 2 in st. 3 is descriptive of the wings, under the cases, like snow white linen.

Ll. 3, 4. The 4th line is all but unintelligible. It must be taken as optative. If the speaker could only get the parties he is complaining of to go with him, and take his counsels, he would guide them to a better way. But the 於我 is a great difficulty 於我乎 in xi. X. does not help us here. The critics have various ways of developing the meaning but none satisfactory. K'ang Ping-chang says 君於我 謀歸處之道. If the ruler would consult with me (k'ao me) about the way of coming to a permanent security—Le Kwang to (李光地) says—我心於何憂乎 於我之所歸宿者爾. About what is my heart grieved? About where I shall turn to for rest. It is of no use quoting more attempts to throw light on the darkness.

The rhymes are—in st. 1, 羽楚處 cat. 5, t. 2; in 2, 翼服息 cat. 1 t. 5; in 3, 閱雪說 cat. 14, t. 2.

Ode 2. Allusive and metaphorical. I WENT OVER THE FAVOUR SHOWN TO WORTHLESS OFFICERS AT THE COURT OF TS'AOU, AND THE DISCOMFORT BRANCE OF GOOD MEN. The Preface refers this piece to the time of duke Kung (共公; B. C. 651—617), and he was chargeable, no doubt, with the error which is here condemned, for we are told in the Tso-chuen, that when duke Wan of Tsin entered Ts'ao in B. C. 651, his condemnation of its ruler was based on the ground of his having about him 300 worthless and useless officers. It has been argued, however, that when duke Wan specified the number of three hundred, he was speaking from this ode, previously in existence. But we may contend, on the other hand, that it had only become current in the previous years of Kung.

St. 1. 候人 was an officer for the reception and convey of guests or visitors. There were six of them of the 1st degree (上士), and twelve of a lower (下士), attached to the court of Chow—with their attendants. The number at the court of Ts'ao would be smaller. 何 (2d tone)—揭 to carry 祲—戈 as in v. VIII. 1. The second line is to be understood of the attendants of the officers. Those all had their use, and from them the writer goes on to point out the useless favourites. L. 3,—as in vi. IV but is here to be understood as the expression of contempt. 芾—解 in xiii. II. 2.

二章 維鵜在梁。不濡其翼。彼其之子。不稱其服。  
三章 維鵜在梁。不濡其尾。彼其之子。不稱其服。  
四章 維鵜在梁。不濡其尾。不遂其媾。薪兮蔚兮。南山朝隰。婉兮孌兮。  
五章 采芣苢。采芣苢。采芣苢。采芣苢。采芣苢。采芣苢。采芣苢。采芣苢。采芣苢。采芣苢。

- 2 The pelican is on the dam,  
And will not wet his wings !  
These creatures  
Are not equal to their dress !
- 3 The pelican is on the dam,  
And will not wet his beak !  
These creatures  
Do not respond to the favour they enjoy.
- 4 Extensive and luxuriant is the vegetation,  
And up the south hill in the morning rise the vapours.  
Tender is she and lovely,  
But the young lady is suffering from hunger

### III *She-k'ew*

其儀 兮。其儀 兮。淑人 七兮。其子 在桑。鵙二章 鵙

- 1 The turtle dove is in the mulberry tree,  
And her young ones are seven  
The virtuous man, the princely one,  
Is uniformly correct in his deportment.

their salaries and positions, without doing anything for them 稱 (3d tone),—‘to weigh,’ hence meaning ‘to balance,’ ‘to be equal to’ 構 is here defined by 厚 and 寵, ‘the favour’ which the ‘creatures’ enjoyed. 遂, —‘to be according to,’ synonymous with 稱

Stt 2, 3 The 鵜 is the pelican, called also 鵜鶘, and by other names It is here represented as sitting on a dam, contriving somehow to get its food, without effort or labour of its own,—resembling the useless officers who had

St 4 is metaphorical —the first two lines, of the number and forwardness of the 'creatures,' the last two, of the men of worth, kept in obscurity and poverty, or of the poor, weak people, suffering from the misgovernment of the State. These interpretations are forced out of

今。心如結。今。  
鵲鳩。什桑。貝了。  
在梅。淑人君了。  
貝帶伊絲。貝帶  
伊絲。貝介伊騏。  
鵲鳩。什桑。貝了。  
在棘。淑人君了。  
貝儀不忒。貝儀  
不忒。止是四國。  
鵲鳩。什桑。貝了。



萬年。不。人。是。人。是。子。人。在。榛。

- 4 The turtle dove is in the mulberry tree,  
And her young ones are in the hazel tree.  
The virtuous man, the princely one,  
Rectifies the people of the State  
He rectifies the people of his State  
May he continue for ten thousand years!

IV. *Hëa ts'euén.*

念 愀 汶 冽 念 愀 汶 冽 下 泉  
彼 我 彼 彼 彼 我 彼 彼  
京 寤 苞 下 周 寤 苞 下  
周 嘆 蕭 泉 京 嘆 稂 泉

- 1 Cold come the waters down from that spring,  
And overflow the bushy wolf's-tail grass  
Ah me! I awake and sigh,  
Thinking of that capital of Chow.
- 2 Cold come the waters down from that spring,  
And overflow the bushy southernwood  
Ah me! I awake and sigh,  
Thinking of that capital of Chow.

Ll 3—6 君了 would here seem to be not only one in authority (在位), but one in the highest authority, whose influence extends to the whole State (正是四國) The meaning of 儀, 'deportment,' is well illustrated by referring to Ana V/III iv 3 gives the ideas of uniformity, and equality or correctness 如結, 'as if tied,' i.e., the mind is tied to what is correct, as things are tied together so that they cannot separate It is a great descent from this, when we come in st 2 to read of the girdle and cap 伊, 'as in II XIII 3 驥介, i.g. 暴介, in the Shoo, V 21 忒 = 忒, 'error' 四國 = 曹四境, 'all within the four borders of Ts'auu 胡不 萬年 is a wish for the long life of one so worthy (願其壽考之詞)

The rhymes are in st 1, 七, , 結, cat 12, t 3 in 2, 梅\*, 絲絲, 騏, cat 1, t 1 in 3, 棘, 忒, 忒, 國, cat 1, t 3 in 4, 榛, 人, 人, 午, cat 12, t 1

Ode 4 Metaphorical-allusive THE MILITARY AND MISGOVERNMENT OF TS'AOU MAKES THE WRITER THINK OF CHOW, AND OF ITS FORMER VIGOUR AND PROSPERITY

Ll 1, 2 in stt 1—3 冽 (formed from 冽) is descriptive of the coolness of the waters 下泉, 'descending spring,' i.e., a spring whose waters flow away downwards Both Maou and Choo seem to take 苞 as 'bushy grass,' diff from the other productions mentioned, but it is better to follow the analogy of x VIII., and other places, where we have met with the term as an adjective 稂 is explained by some as 'blasted ears of grain,' but it is better

列彼下泉。浸彼苞苴。懔我寤嘆。念彼京師。芄芄黍苗。陰雨膏之。四國有之。邇伯勞之。

- 3 Cold come the waters down from that spring,  
And overflow the bushy divining plants.  
Ah me! I awake and sigh,  
Thinking of that capital-city
- 4 Beautifully grew the fields of young millet,  
Enriched by fertilizing rains.  
The States had their sovereign,  
And there was the chief of Seun to reward their princes.

† *ts'ao* as a kind of weed or dandel. I have translated it by one of the names which it receives.

蕭—see on VI. VIII. 2. 蒼 is a plant said by the Chinese to be of the same order as 蕭—one of the *gramineae*. Its stalks were used for the purpose of divination. In the Japanese plates it is the *ackisio*. The cold water overflowing these plants only injured them—an image of the influence of the government of Ts'ao on the people.

II. 3, 4. 慨 is onomatopoeitic of a sigh. 周京 *pp.* are in st. 2 as 京周 for the rhyme the same may be said of 京師 in st. 3, though those characters are often associated in the sense of a capital-city.

St. 4. The writer here speaks of the former and prosperous period of the House of Chow and we must translate in the past tense. 芄芄—beautiful like. 苗 is not to be taken of other grain, besides the millet (黍苗—黍之苗). The millet is metaphorical of the States of the kingdom. 陰雨—compare 以陰以雨 III. X. 1. The phrase denotes abundant and fertilizing rains, rains impregnated with

the masculine, generating influences of nature. 膏 to anoint, —to moisten and enrich. 四國—四方之國 the States in the four quarters of the kingdom.

Seun was a small State,—in the pres. district of Lin-tsin (隨晉), dep. P'oo-chow (蒲州), Shan-shan. It was first conferred on a son of king Wan, one of whose descendants was the chief mentioned in the text,—so called, as presiding with viceregal authority over a district embracing many States. We do not know when he lived.

The rhymes are in st. 1, 泉歎 cat. 14; 稂京 ~ cat. 10; in 2, 泉歎 蕭 周 cat. 2, 1; in 3, 泉歎; 蒼師 cat. 15, 1; in 4 苗膏勞 cat. 2.

CONCLUDING NOTE UPON THE BOOK. To none of the odes of Ts'ao does there belong any great merit. The second, taken in connection with the statement in the Tso-chuen referred to in the notes on it, shows one of the principal reasons of the decay and ruin of the State,—the multiplication of useless and unprincipled of ficers. The last ode is strikingly analogous to the last in the preceding Book. In both, the writers turn from the misery before their eyes and can only think hopelessly of an earlier time of vigour and prosperity.

BOOK XV THE ODES OF PIN

I. *Ts'eh yueh.*

南。趾。日。褐。之。衣。七<sup>章</sup>。關。  
 畝。同。丁。何。日。月。流。火。七。  
 田。我。耜。以。柴。烈。日。燾。發。月。  
 畯。婦。子。卒。歲。無。衣。無。授。  
 子。饁。彼。日。舉。之。無。授。

- 1 In the seventh month, the Fire Star passes the meridian;  
 In the 9th month, clothes are given out  
 In the days of [our] first month, the wind blows cold;  
 In the days of [our] second, the air is cold,  
 Without the clothes and garments of hair,  
 How could we get to the end of the year?  
 In the days of [our] third month, they take their ploughs in  
 hand,  
 In the days of [our] fourth, they take their way to the fields.  
 Along with my wife and children,  
 I carry food to them in those south-lying acres.  
 The surveyor of the fields comes, and is glad.

THE NAME OF THE BOOK 關, 之 1  
 力, 'The odes of Pin, Book XV of Part I' Of  
 Pin I have spoken sufficiently in the note on the  
 title of Book I. There the chiefs of the House  
 of Chow dwelt for nearly five centuries, from  
 B C 1796—1325. The first piece in this Book  
 is accepted as a description by the famous duke  
 of Chow of the ways of the first settlers in Pin,  
 under Kung-lëw, and hence the name of Pin is  
 given to all the odes in the Book. No other of

them, however, is descriptive of so high an an-  
 tiquity. They were made by the duke of Chow  
 about matters in his own day, or they were  
 made by others about him, and, it would be  
 difficult to say for what reason, were arranged  
 together under this common name of Pin.  
 The character 關 is now 邠, the form having  
 been changed in the period K'ae-yuen (開元,  
 A C 713-741) of the T'ang dynasty. From a  
 narrative in the Tso-chuen, under B C 543, it

appears that at that time the odes of Pin followed those of Te's. That its place now is at the end of the Lessons from the States is attributed to the arrangement of Confucius, showing, says Yen Yuan, the deep plan of the sage. What that deep plan was I have not been able to ascertain.

Ode 1. Narrative. LIFE IN PIN IN THE OLDEST TIME THE PROVIDENT ARRANGEMENT THERE TO ASSURE THE CONSTANT SUPPLY OF FOOD AND TWENTY, — WHEREAS IT WAS NECESSARY FOR THE SUPPORT AND COMFORT OF THE PEOPLE. I do not wish to deny here this easily accepted account of the ode; but it is not without its difficulties. Pin is not once mentioned in it, nor Kung-lêw. The note of time with which the first three stanzas commence is not a little perplexing. — In the seventh month, the Fire star or the Heart of Scorpio (see on the Shoo, L. 5), passes on, i.e., passes to the westward of the meridian at night fall. Mr Chalmers has observed that this could not have been the case if the year of Chow commenced, as it is said to have done, with our December; but the critics meet this difficulty by saying that in this ode, and indeed throughout the Shê, the specification of the months is according to the calendar of the Hsia dyn., and not that of Chow. They add, moreover, that it was proper in this piece, occupied with the affairs of Pin during the Hsia dynasty to speak of its months. This is granted; but it only leads us to a greater difficulty. Scorpio did pass to the west in August, or the 7th month of the Hsia dynasty in the time of the duke of Chow — say about B. C. 1114; but it did not do so in the time of Kung-lêw or B. C. 1196. Lew Kin (劉瑾) observes on this: — In the Canon of Yaou it is said "The day is at its longest, and the star is *Ua*. You may thus exactly determine midsummer. In the time of Yaou, the sun was, at midsummer in Cancer *Leu*, and the Ho star culminated at dusk. More than 1,240 years after came the regency of the duke of Chow during the minority of king Ching; and the stars of the Zodiac must have gone back during that time, through the retrocession of the equinoxes, 16 or 17 degrees. It would not be till the sixth month, and after therefore, that the sun would be in the same place, and the Ho star pass away to the westward at nightfall. But in this poem which relates the customs of Pin in the times of Hsia and Shang it is said that the star passed in the 7th month, the duke of Chow mentioning the phenomenon, as he himself saw it. We are thus brought to one of two conclusions — that the piece does not describe life in Pin about 700 years before the duke of Chow's time; or that he supposed the place of the sun in the heavens in the time of Kung-lêw to have been the same as it was in his own days. I think we must adopt the latter conclusion, nor need we be stumbled by the lack of astronomical science in the great statesman. I adhere to the ordinary view of the ode, mainly because of the 2d line in the stanzas already referred to, that clothes were given out in the 8th month, in anticipation of the approaching winter. This must evidently be the 9th month of Hsia, and not of Chow. Were the author telling of what was done in his time, soon after the commencement of the Chow dyn., we cannot conceive of

his thus expressing himself. Why then should we not translate the piece in the past tense, as being a record of the past? I was for some time inclined to do so. The 9th and 10th lines of st 1 determined me otherwise. The speaker there must be an old farmer or yeoman of Pin, and the whole ode must be conceived of as coming from him.

St. 1. 流 flows down, is explained by 下 descends, i.e., goes on towards the horizon. The ground of the clothes was the head of each family distributing their own store according to the necessities of the household (授者家長以與家人也). The expressions, 一之日 二之日 &c., the days of the first, of the second, &c., are taken on all hands as meaning the days of the 1st month, of the second month, &c., according to the calendar of Chow. I accept this conclusion, without attempting to explain the non-occurrence, and have indicated it by the addition of our in the translation. The use of the two styles in the same piece, and even in the same stanza is certainly perplexing. 疾發 are explained together as 一風寒 'winds cold, and 栗烈 as 一氣寒, the air cold. 虋 was the name of a horn blown by the Kiangs to frighten the horses of the Chinese, and is here used as giving the sound of the wind as it began to blow in December. 列 should, probably be 冽 as in the last ode of the pre-

Book. 褐 — 毛布 cloth of hair of which the clothes of the inferior members of the household were made. But a supply of clothes was necessary for all, in order to get through the rigour of the second month of Chow and so conclude the year of Hsia. L. 7 brings us to the 8th month of Chow and the 1st of Hsia, when the approach of spring required preparations to be made for the agricultural labours of the year. 耜 the part of the plough which enters the ground, is here used for the plough, and agricultural implements in general. I take 于 as a particle, as in L. 11, &c. Choo explains it here by 往 to go to; but even then we should have to supply another verb to indicate that they went to plough their ploughs. 舉趾 lifted up their toes, — the meaning is as in the translation. In L. 9 the narrator appears in his own person, an aged yeoman, who has remained in the house, with his wife (or 婦 may mean the married women on the farm generally) and young children while the able-bodied members of the household have all gone to work in the fields. 餽 — 餉田 to carry food to those in the fields. 酸田 was an officer who superintended the farms over a district of considerable extent. It is a pleasant picture of agricultural life which these last five lines give us.

七月<sup>三章</sup>流火。八月<sup>三章</sup>條桑。  
 公子同歸。女心傷悲。始及<sup>三章</sup>。  
 采桑。求柔桑。春<sup>三章</sup>日微行。  
 有鳴倉庚。授衣。春日載陽。

- 2 In the seventh month, the Fire Star passes the meridian,  
 In the ninth month, clothes are given out.  
 With the spring days the warmth begins,  
 And the oriole utters its song  
 The young women take their deep baskets,  
 And go along the small paths,  
 Looking for the tender [leaves of the] mulberry trees.  
 As the spring days lengthen out,  
 They gather in crowds the white southernwood.  
 That young lady's heart is wounded with sadness,  
 For she will [soon] be going with one of our princes as his wife.
- 3 In the seventh month the Fire Star passes the meridian;  
 In the eighth month are the sedges and reeds.  
 In the silkworm month they strip the mulberry branches of  
 their leaves,

St 2 *Care of the silkworm* L 3 載=始, 'to begin' 陽=溫和, 'genial' L 4 The *ts'ang-k'ang* is, probably, the same as the 'yellow bird' of 1 II, —a kind of oriole. It begins its song contemporaneously with the hatching of the eggs of the silkworm L 5 I translate 女 by 'young women,' in consequence of its recurrence in 1 10 L 6 'The small paths' are those about the homesteads, around which the mulberry trees were planted,—see Men I Pt 1 VII 24 L 7 爰,—as in III. VI 3, *et al* L 8 Maou explains 遲遲 by 舒緩, 'slow and easy' The meaning is what I have given L 9 繁,—as in II. II. Choo says that the leaves of this were used to feed the young worms which were later in being hatched. More correctly, Seu Kwang-k'e (徐光啟) says that the eggs are washed with a decoction from the leaves to assist their hatching 祁祁=衆多, 'all,' meaning that all the ladies, of noble families as well as of others, engaged in this

work The last two lines are variously explained I have adopted the view of Choo which is certainly the most poetical, and I believe is correct also He says, 'At that time the princes of the State still married ladies of it, and those of noble families, who might be engaged to be married to them, took their share of the labour of feeding the silkworms Hence at this time, those of them who were so engaged, thinking of the time when they would be going home with their husbands and leave their parents, felt sad!' Maou explains 1 10 of sorrow from the fatigue of the labour, and 1 11 of returning home along with the princes who came to see the labour, as the surveyor of the fields had done in 1 Others take 公子 of the daughters of the ruling House 殆=將然之詞, 'a word indicating what will be'

St 3 *Further labour with the silkworms, and the weaving of silk* L 2 Choo observes that 采桑=採桑 in XI IV These things are mentioned here, it is said, simply as a note of time The leaves were made into baskets for collecting the mulberry leaves, and also into the frames on which the silkworms were placed

取彼斧斨。以伐遠  
 揚。猗彼女桑。七月  
 鳴鵙。八月載績。載  
 玄載黃。我朱孔陽。  
 爲公子裳。  
 四月秀麥。五月鳴  
 蜩。八月其穫。十月  
 隕墜。之日。貉。取  
 彼狐狸。爲公子  
 裘。之日。同。載

And take their axes and hatchets,  
 To lop off those that are distant and high  
 Only stripping the young trees of their leaves.  
 In the seventh month, the shrike is heard,  
 In the eighth month, they begin their spinning,—  
 They make dark fabrics and yellow  
 Our red manufacture is very brilliant,  
 It is for the lower robes of our young princes

- 4 In the fourth month, the Small grass is in seed.  
 In the fifth, the cicada gives out its note.  
 In the eighth, they reap  
 In the tenth, the leaves fall.  
 In the days of [our] first month, they go after badgers,  
 And take foxes and wild cats,  
 To make furs for our young princes.  
 In the days of [our] second month, they have a general hunt,

L. 2. No month is specified, as the eggs might  
 be hatched, now in one month, now in another  
 according to the heat of the season. 條桑—

branch the mulberry trees, i.e., bring down  
 the branches to the ground and then strip them  
 of their leaves.

L. 4. The 斧 and the 斨 were both axes,  
 differing in the shape of the hole which received  
 the handle—in the former it was oval, in the  
 latter square. L. 6. 猗 should be 猗 which  
 the Shwch wñ defines as to draw on one  
 side. It means here, says Choo, to take the  
 leaves and preserve the branches. 女桑—

小桑, small mulberry trees. The Japanese  
 plates, however give here the female mulberry  
 tree. L. 7. The 鵙 is the shrike or butcher bird,  
 commonly called 伯勞. As the oriole gave no-  
 tice of the time to take the silk worms in hand, so

the note of the shrike was the signal to set about  
 spinning. L. 8. 績 is the term applied late  
 to the twisting of hemp. L. 9 describes the  
 dyeing operations on both the 玄 or silk and  
 the cloth. 玄 denotes a black colour with a  
 flush of red in it. L. 10. 陽 = 明 bright.

St. 5. Harvesting—to supplement the previous of  
 clothes. L. 1. Both Maou and Choo simply say  
 of 麥 that it is the name of a grass. Others  
 describe it as like hemp, with flowers of a  
 yellowish red, and a sharp-pointed leaf. Among  
 other names given to it is that of 細草, the  
 smallgrass. In the Japanese plates it is the poly-  
 gala Japonica. 秀 is said to be used of a plant  
 that seeds without having put forth flowers.  
 L. 2. 蜩 is the cicada or broad locust. L. 3.  
 The reaping here must be of the earlier crops.



月納不稼。黍稷  
 九月築場圃。  
 十月新粍。食我農人。  
 九月叔苴。采芣苢。  
 食瓜。八月斷苢。  
 以介眉壽。七月  
 穫稻。爲此春酒。  
 八月剝棗。十月  
 七月亨葵及藟。  
 六月食鬱及棗。  
 大

- 6 In the sixth month they eat the sparrow plums and grapes,  
 In the seventh, they cook the *kwai* and pulse,  
 In the eighth, they knock down the dates,  
 In the tenth, they reap the rice,  
 And make the spirits for the spring,  
 For the benefit of the bushy eyebrows.  
 In the seventh month, they eat the melons,  
 In the eighth, they cut down the bottle-gourds,  
 In the ninth, they gather the hemp-seed,  
 They gather the sowthistle and make firewood of the Fetid tree,  
 To feed our husbandmen

- 7 In the ninth month, they prepare the vegetable gardens for  
 their stacks,  
 And in the tenth they convey the sheaves to them,

wall, looking towards the north. 堦—塗  
 to plaster. The doors of the houses of the  
 people were made of wicker work. In L. 10, the  
 曰 is not the verb to say but the particle  
 爲 is that now in the 3d tone,— because of.  
 The measures just detailed were all *tan*, be-  
 cause of the extreme cold which was at hand.  
 Stress is not to be laid on the use of the terms  
 改歲 as if there were an indication in the  
 employment of them after the 10th month, that  
 the people did not use among themselves the  
 calendar of Hsü.

St. 6. Various articles of food; the ruler for  
 the old, and the others for the husbandmen. L. 1  
 The 棗 is a kind of plum. The tree grows to  
 the height of 5 or 6 cubits, and produces a large  
 red fruit. One of its names is 雀李 which I  
 have adopted. The 葵 is called also 嬰葵;  
 and must be a sort of vine. Williams calls it  
 'a wild grape, or a plant like it. The fruit,  
 it is said, is like a grape, small and round, with  
 a sour taste, and purplish. L. 2 Choo simply  
 says that 葵 is the name of a vegetable. One

name of it is *chao* tree, which Maillurats says  
 is *alain*, or *plumier* etc; but the name *kwai*, with  
 various adjuncts, is given to a multitude of plants.  
 L. 3. 剝—擊 to strike, knock down. L. 4—6.  
 The spirits distilled from the rice cut down  
 in the 10th month would be ready for use in the  
 spring. But in those days the use of spirits was  
 restricted to the aged, who need their exilla-  
 tion. L. 8 is literally to help the longevity of the  
 eyebrows; Maillurats explains 眉壽 by 豪眉

bristly eyebrows. L. 7 瓜 is the general name  
 for gourds, melons, &c. L. 8. 壺—瓠 瓠  
 9 叔—拾 together 苴—麻子 hemp-  
 seed. L. 10. 茶—as in III. X. 2. The 樗 is  
 like the varnish tree with fetid leaves. It is  
 good for nothing but to be used as fuel. It is  
 commonly called the fetid tree (臭樹). An-  
 other name is *imps' eyes* (鬼目).

St. 7 Harvesting; and repairs of houses, to be  
 ready for the work of the spring. L. 1 築場  
 圃—築場於圃 They form the areas



祭四之之穀。其丁。我重。  
 非。之。之。其。乘。茅。人。農。穆。  
 九月其納鑿。其。行。汝。禾。  
 肅霜。獻。丁。冰。始。爾。宮。我。麻。  
 上羔陰。沖。播。絢。功。稼。菽。  
 同。嗟。

The millets, both the early sown and the late,  
 With other grain, the hemp, the pulse, and the wheat.  
 'O my husbandmen,  
 Our harvest is all collected.  
 Let us go to the town, and be at work on our houses.  
 In the day time collect the grass,  
 And at night twist it into ropes,  
 Then get up quickly on our roofs  
 We shall have to recommence our sowing'

- 8 In the days of [our] second month, they hew out the ice with  
 harmonious blows,  
 And in those of [our] third month, they convey it to the ice-  
 houses,  
 [Which they open] in those of the fourth, early in the morning,  
 Having offered in sacrifice a lamb with scallions  
 In the ninth month, it is cold, with frost,

for stacks in the kitchen gardens' Williams translates the words incorrectly, 'to form a kitchen garden' Ground was valuable In the early part of the year, this space was cultivated for the growth of vegetables When the harvest of the fields was ready, they beat the same space into a hard area, to place in it the produce of the fields L 2 Choo says that 不 denotes the grain and the stalk together, and 稼 the same as being in the fields L 3 甫 denotes what is first sown, and ripens last, 穆, the opposite of this L 4 禾 is a general name for rice and all the grains mentioned L 6 同 = 聚, 'to be collected. L 7 宮 denotes the houses of the people in their towns or villages where they lived in the end of autumn and in winter, when their labours in the field were completed These were to them, compared with their huts in the fields, as the capital

to the other towns in a State, hence the use of 上, 'to go up to' Some, however, take 宮 of the palace and other public buildings of the State, but this is very unnatural L 8 上; —as in st 1 茅, —as in 上 上 L 9 索 = 絞, 'to twist' 絢 = 索, 'ropes' L 10 乘 = 升, 'to get upon'

St 8 Preparation of ice against the summer heat, the harvest feast L 1 The ice was dug out of deep recesses in the hills 沖 沖 = 和, 'harmoniously,' or 'with harmonious blows' L 2 凌陰 = 冰室, 'an ice-house,' L 3, 4, This sacrifice was in connection with the opening of the ice houses, and henceforward ice could be taken from them as it was required It was offered to 'the Ruler of the cold (司寒)'

無觥稱彼羔饗朋月  
疆萬彼公羊。日酒滌  
詩兕堂躋殺斯場。

In the tenth month, they sweep clean their stack-sites.  
The two bottles of spirits are enjoyed,  
And they say, 'Let us kill our lambs and sheep,  
And go to the hall of our prince,  
There raise the cup of rhinoceros horn,  
And wish him long life,—that he may live for ever'

II *Ch'e hëou.*

鬻勤恩我無我既鳴鳴  
了斯斯宰毀子取鴟鴞

- 1 O owl, O owl  
You have taken my young ones,—  
Do not [also] destroy my nest.  
With love and with toil  
I nourished them—I am to be pitied.

The collecting and depositing of tea, and the solemn opening of the tea-house as here described, was appropriate I suppose only to great families; but there would be something analogous to it in the customs of the people also.

The remaining lines belong to the customs of the people and show the sympathy there was between them and their rulers. L. 6. This cleansing of the farm yards was after the harvest had all been brought into them. L. 7. 朋—two bottles of spirits were so denominated. L. 8. The lambs and sheep would be an offering I suppose, to the ruler. L. 9. 躋—升 to ascend to. L. 10. 稱—舉 to raise up. The last lines give the words in which they would drink their ruler's health.

[While I have accepted the ordinary view of this ode as descriptive of the ways of Pin in the olden time and explained it accordingly I must state my own disclaimer that the tribe in Pin had attained to anything like the civilization here described, in the time of Hung Iw or for centuries after.]

The rhymes are—in st. 1 火 衣 cat. 15  
t. 2 (but 衣 is more commonly t. 1); 發 列  
褐 歲 cat. 15, t. 3; 耕 趾 子 訖 喜  
cat. 1 t. 2; in 2, 火 衣 陽 庚 篋 行

桑 cat. 10; 迎 祁 悲 歸 cat. 15, t. 1; in 3,  
大 葦 cat. 15, t. 2 桑 斯 楊 桑 黃  
陽 表 cat. 10 鴟 鴞 cat. 18, t. 3; in 4  
嬰 螟 cat. 2, but 螟 prop. belongs to cat. 3,  
acc. to the analogy of 周 蓀 薜 貉 cat. 5,  
t. 3; 鯉 渠 cat. 1 t. 1; 同 功 緹 公  
cat. 9; in 7 股 羽 野 宇 戶 下 鼠  
戶 處 cat. 5, t. 2 in 6, 萸 菽 cat. 3, t. 3;  
斑 稻 酒 壽 cat. 3, t. 2; 瓜 壺  
直 樞 夫 cat. 3, t. 1; in 7 圃 稼 cat. 5,  
t. 2; 稷 (prop. cat. 3), 麥 cat. 1, t. 3; 同  
功 cat. 9; 茅 鞠 cat. 3, t. 1; 屋 穀  
cat. 3, t. 3; in 8 沖 陰 (prop. cat. 7), cat. 9;  
蚤 非 cat. 3, t. 2; 霜 楊 饗 羊 堂  
觥 疆 cat. 10.

Ode 2 Metaphorical. THE DUKES OF CHOW IN THE CHARACTER OF A BIRD WHOSE YOUNG ONCE HAVE BEEN DESTROYED BY AN OWL, VINDICATES THE DECISIVE COURSE HE HAD TAKEN WITH REBELLION. We have an account of the composition of this piece in the Shoo, V. vl. 15

木有空家。了日卒瘁。將茶。了所拮据。了敢侮了。脯尸入安下民。徹彼桑土。綢繆。迨人之木陰雨。之閔斯。

- 2 Before the sky was dark with rain,  
I gathered the roots of the mulberry tree,  
And bound round and round my window and door  
Now ye people below,  
Dare any of you despise my house?
- 3 With my claws I tore and held  
Through the rushes which I gathered,  
And all the materials I collected,  
My mouth was all sore,  
I said to myself, 'I have not yet got my house complete'

Two of his brothers, who had been associated with the son of the dethroned king of Shang in the charge of the territory which had been left to him by king Woo, joined him in rebellion, having first spread a rumour impeaching the fidelity of the duke to his nephew, the young king Ching. He took the field against them, put to death Woo-käng and one of his own brothers, dealing also with the other according to the measure of his guilt. It is supposed that some suspicions of him still remained in the mind of the king, and he therefore made this ode to show how he had loved his brothers, notwithstanding he had punished them, and that his conduct was in consequence of his solicitude for the consolidation of the dynasty of his family.

St. 1 *Ch'e-hean*,—see on xii VI 2. It is generally supposed that by the owl Woo-king was intended. I should refer it rather to rebellion generally. The 了, 'young ones' is referred to the duke's brothers. 'My house,' the bird's nest, denotes the infant dynasty of Chow, the fortunes of his family, and involving the welfare of king Ching himself. The last two lines are difficult and perplexing, though Choo's view of them, which I have followed, is preferable to any other. The 斯, as pointed out by Wang Yin-che, is merely a final particle. 恩斯, 勤斯, both qualify 了,—as in the translation. Of the 之 I can make nothing, and can only regard it as a meaningless particle,

introduced for the sake of euphony. 閔斯 tells how the duke was to be pitied in the circumstances. This exegesis is harsh, but, as I said, it is the best which any critic has devised.

St 2 indicates how the duke of Chow had laid the foundations of their dynasty. 迨=及,

'while' Followed by 木, the two characters = our 'before' 陰雨,—as in xiv IV 4

徹=取, 'to take away,' 'to gather' | is here=根, 'roots' Han Ying-gives here 杜

for -|, and hence the meaning assigned to the term 綢繆,—as in x V L 4 is interroga-

tive, and 或 which gives to it that force may further be translated by 'any' See Confucius' eulogium of this stanza in Mencius, II Pt 1 IV 3

St 3 is to the same effect as the preceding Choo, after the Shwoh-wän and Han Ying, says that 拮据 denotes 'the app of hands and mouth working together' But in that case they

would not appear as a predicate of 了 alone. They describe the intense action of the bird's legs and claws in gathering the materials of its nest

將=取, 'to take' 茶 is here the same as that in vii XIX 2 畱,—'to accumulate' 租,

—'to collect' 卒=盡, 'all,' 'entirely'

曉。維。漂。風。宰。脩。誰。了。<sup>四</sup>  
 音。搖。雨。翹。脩。予。羽  
 曉。予。所。翹。予。尾。誰

- 4 My wings are all injured,  
 My tail is all broken  
 My house is in a perilous condition  
 It is tossed about in the wind and rain —  
 I can but cry out with this note of alarm

III *Tung shan.*

制。心。日。濛。零。來。不。山。我。<sup>五</sup>  
 彼。四。歸。我。雨。自。歸。惜。徂  
 裳。悲。我。東。貝。東。我。惜。東

東山

- 1 We went to the hills of the east,  
 And long were we there without returning,  
 When we came from the east,  
 Down came the rain drizzlingly  
 When we were in the east, and it was said we should return,  
 Our hearts were in the west and sad  
 But there were they preparing our clothes for us,

瘡 — as in I. III. 4 日 may be taken as I have done. The 5th line gives the reason of all the laborious toil in the preceding ones.

St. 4 gives the reason of the vehement feeling in the ode. 誰誰 describes the appearance of the wings, frayed and injured. Maou and Choo explain it by 殺 to clip, to pare 絡

脩 — 敝 broken, worn (Medhurst has strangely erred in his account of this character).

翹翹 — 危 perilous. 漂搖 — 動 to move to shake 曉曉 is intended to indicate a note or cry of alarm.

The rhymes are — in st 1 子 (prop. cat. 1),

室 cat. 12, t. 3; 斯斯 cat. 16, t. 1; in 2,

雨土戶子 cat. 5, t. 2 in 3, 据茶

租瘡家. cat. 5 t. 1; in 4 誰 (prop

cat. 3), 脩翹搖曉 cat. 2.

Ode 3. Narrative. THE DUKE OF CHOW TELLS OF THE TOILS OF HIS SOLDIERS IN THE EXPEDITION TO THE EAST AND ON THEIR RETURN, OF THEIR APPREHENSIONS, AND THEIR JOY AT THE LAST. The piece nowhere says that it was made by the duke of Chow but I agree with Choo and the critics generally who assign to him the composition of it as a sort of compliment to his men.

III. 1—4 in all the att. The expedition here referred to was that mentioned in the notes on the last ode — undertaken by the duke of Chow against the son of the last king of Shang, and his own rebellious brothers. The seat of the rebellion was mainly in the north-eastern parts of the present Ho-nan lying of course east from the capital of Chow hence the expedition is spoken of as towards the hills of the east.

徂 — as in IV 4 滔滔 — for a long time.

零 — 落 to fall. The Shwuh-wan defines

濛 by 微雨 small rain; 其濛 — drizz-

lingly

在伊之客不我<sup>二</sup>在野。蝓名蠋。衣。  
 尸。威實雨歸。祖申。敦彼獨宿。勿<sup>一</sup>  
 町在亦其我東<sup>下</sup>。彼獨宿。行枚。  
 睡空。旃濛來山。獨宿。在枚。  
 鹿蠹丁果自慆慆  
 場。蝓<sup>一</sup>。羸東。慆慆 亦桑蝓

As to serve no more in the ranks with the gags  
 Creeping about were the caterpillars,  
 All over the mulberry grounds,  
 And quietly and solitarily did we pass the night,  
 Under our carriages

- 2 We went to the hills of the east,  
 And long were we there without returning  
 When we came back from the east,  
 Down came the rain drizzlingly  
 The fruit of the heavenly gourd  
 Would be hanging about our eaves,  
 The sowbug would be in our chambers,  
 The spiders' webs would be in our doors;  
 Our paddocks would be deer-fields,

St 1. Ll 5—12 I take the 巳 in 15 of what was said about the soldiers—of the orders for their return to the west Ll 7—12 are descriptive of the preparations being made by the wives and families of the soldiers to receive them on their return, and of their thoughts about them during their march For this I am indebted to Keang Fung-chang (此制裳衣是宰家初聞捷音, 喜而預待), and it is much preferable to the usual construction which assigns them to the soldiers themselves. All critics take 裳衣 of the unmilitary, ordinary dress, why should the soldiers set about making this for themselves, when they were commencing their march? Choo says he does not understand 18, but he adopts the view of it given by Ch'ing, that 1 = 事, 'to do service,' 行 = 行陣, 'ranks,' and 枚 = 'gags' 勿 is appropriate as the thought of their no more doing such service, in the minds of their families 蝓蝓 = 動貌 'the app of creeping' 蠋 is the name of a cater-

pillar like the silkworm, 'as large as a finger,' found on the mulberry trees 烝 is to be taken as simply an initial particle, as is 亦 in 1 12 敦 (tuy) is descriptive of the soldiers as 'lodging alone,' and 獨, of their 'solitariness,' away from their families The sight of the caterpillars on the mulberry trees made their wives think of them thus under their carriages St 2, 5—12 These lines describe the thoughts of the men on their journey home,—the foolish fancies which crowded into their minds Medhurst calls the *luo-lo* the papaya, but this is a creeper, not a tree Another name for it is 括樓 It is also called 人瓜,—as in the translation The leaves come out, two and two, opposite to each other A flour, beautifully white, is made from the root, and much used in medicine The plant grows wild and here the men see it encroaching on their houses In the Japanese plates it is the *musk-melon* 施,—asin 11 亦 is the initial particle 伊威 (or with 虫 at the side of the characters) is the large sow-bug, or *omiscus*

我<sup>四</sup>不<sup>見</sup>。苦。我<sup>五</sup>征<sup>車</sup>。嘆<sup>室</sup>。貝<sup>濛</sup>。歸。我<sup>三</sup>也。熠<sup>燿</sup>  
 我<sup>四</sup>祖<sup>東</sup>。山。今<sup>一</sup>年。自<sup>我</sup>瓜<sup>宰</sup>。婦<sup>雨</sup>不<sup>可</sup>畏<sup>行</sup>。

The fitful light of the glow worms would be all about.  
 These thoughts made us apprehensive,  
 And they occupied our breasts.

- 3 We went to the hills of the east,  
 And long were we there without returning  
 On our way back from the east,  
 Down came the rain drizzlingly  
 The cranes were crying on the ant hills  
 Our wives were sighing in their rooms  
 They had sprinkled and swept, and stuffed up all the crevices  
 Suddenly we arrived from the expedition  
 And there were the bitter gourds hanging  
 From the branches of the chestnut trees.  
 Since we had seen such a sight,  
 Three years were now elapsed

- 4 We went to the hills of the east,  
 And long were we there without returning

The *scow* above is a small spider. Maou wrongly explains *ting-t'ing* by 鹿迹, deer foot prints. The phrase means the vacant ground about the peasants hamlets. The men fancy that through their absence the deer must have encroached upon it. Maou takes 招奴 as the name of the fire-fly (螢火), but the error was pointed out by Ying-tah. These two characters denote the appearance of a bright but fitful light. The name of the insect is 宵行 a glow worm. The 11th line is to be construed interrogatively so that it is really affirmative. 伊—惟 only or but.

St. 3 describes the experiences and feelings of the men immediately on their return, so different from the apprehension they had felt. Ll. 5

—12. 鵠 is the white crane 垤 is an anthill. When it is about to rain, the ants show themselves. The crane has in the meantime taken its place on their hill or mound, screaming with joy in anticipation of its feast. This 5th line serves to introduce the 6th and 7th. 宵行

—see on I. 5 非—忽 suddenly—we, who had been on the expedition, suddenly arrive. 瓜苦—苦瓜—the characters are

erased for the sake of the rhyme. 敦—as in st. 1 the app. of the gourds, hanging one by one on the trees. 燕—also as in st. 1 薪—as in III VII 2.

St. 4 ll. 5—1 These lines should be translated in the pres. tense. The men are now at home and in their own joy at reunion with their

歸。我來自東。  
 零雨其濛。  
 戾。飛。熠。熠。  
 其羽。之。之。  
 歸。白。駿。其。馬。  
 親。結。其。縢。  
 九。其。儀。其。新。  
 孔。嘉。其。舊。如。  
 之。何。

On our way back from the east,  
 Down came the rain drizzlingly.  
 The oriole is flying about,  
 Now here, now there, are its wings.  
 Those young ladies are going to be married,  
 With their bay and red horses, flecked with white  
 Their mothers have tied their sashes;  
 Complete are their equipments  
 The new matches are admirable;  
 How can the reunions of the old be expressed?

IV. *P'o foo*

破。斧。既。斨。我。又。我。既。斨。我。又。我。既。斨。我。又。我。既。斨。  
 我。皇。國。征。公。斯。缺。斧。破。斧。

- 1 We broke our axes,  
 And we splintered our hatchets;  
 But the object of the duke of Chow, in marching to the east,  
 Was to put the four States to rights.

families, sympathize with all of a joyful nature around them 倉庚,—as in I 2 丿 is the particle. 熠。熠,—as in st 2 L 7 may be construed in the plural. 皇—'yellow, with white spots,' 駿—'red, with white spots' 親 here = 母, 'mother' Wilhams' account of 縢 is—'an ornamented girdle put on a bride by her mother' 儀 denotes here the equipments, all the things sent with the brides They are said to be 九 丨, 'nine or ten,' to indicate how numerous they were Great as was the joy of the new couples, it was not equal to that of the husbands and wives, now reunited after so long a separation

The rhymes are—in all the stt, 東, 濛, cat 9 in st 1, 歸, 歸, 悲, 衣, 枚, cat 15, t 1, 蠟, 宿, cat 3, t 3, 野\*, 卜\*, cat 5, t 2 in 2, 宇, 戶, 戶, 實, 宰, cat 12, t 3, 場, 行\*, cat 10, 畏, 懷, cat 15, t 1 in 3, 坪, 宰, 宰, 个\*, cat 12, t 3, 新, 午, cat 12, t 1 in 4, 飛, 歸, cat 15, t 1, 羽, 馬\*, cat 5, t 2, 縢\*, 儀\*, 嘉, 何, cat 17

Ode 4 Narrative RESPONSIVE TO THE LAST ODE—HIS SOLDIERS PRAISE THE DUKE OF CHOW FOR HIS MAGNANIMITY AND SYMPATHY WITH THE PEOPLE With both the old and the new school the praise of the duke of Chow is the subject of

人斯。 既破我斧。 又缺我錡。 周公東征。 四國是殲。 哀我人斯。 亦孔之嘉。  
 人斯。 既破我斧。 又缺我錡。 周公東征。 四國是殲。 哀我人斯。 亦孔之嘉。

His compassion for us people  
Is very great.

- 2 We broke our axes,  
And splintered our chisels,  
But the object of the duke of Chow, in marching to the east,  
Was to reform the four States.  
His compassion for us people  
Is very admirable
- 8 We broke our axes,  
And splintered our clubs  
But the object of the duke of Chow, in marching to the east,  
Was to save the alliance of the four States  
His compassion for us people  
Is very excellent.

this piece. The Preface, however, refers its composition to some great officer; Choo, much better than the soldiers of the duke.

Ll. 1-2, in all the alt. 破 and 缺 are evidently synonymous. The latter term properly denotes a cracked or broken vessel. I take it here as meaning to splinter 斧 and 斨—see on L. 3. Both Choo and Maou take 錡 here as a sort of chisel. Han Ying made it some wooden instrument. The last thought that 錡 was a kind of chisel, whereas the other two critics say it was a club (木屬). Yen Ts'an is struck with the specification of such implements instead of the ordinary weapons of war; and infers from it that the duke of Chow had accomplished the object of his expedition without any fighting.

Ll. 3-6. 四國 does not here, as sometimes, denote all the States of the four quarters, but what had been the royal domain of Shang

and which had been assigned in four portions to Woo-kung and three of the duke of Chow's brothers. It was there where the rebellion had been. See the Shoo, V xiv 21 and xviii 2.

皇 is taken as—匡 to rectify;—such, moreover was the reading in the T'ao recension of the poem. 化 to reform, or rather to transform. 殲 is to collect and make firm to consolidate. L. 3. The duke's compassion for the people was seen in the object he had in view in his operations against the rebellious States, and the way in which he reduced them to order with little effusion of blood. In L. 6, 亦 is the initial particle, and 之 is a more emphatic. 將—great. 休—美, excellent.

The rhymes are—in at 2, 斨 皇 將, cat. 10; in 2, 錡 殲 嘉 cat. 17; in 3, 錡 殲 休 cat. 3, 1-1.



V *Fah ko*

伐 我 其 伐 匪 取 匪 伐 伐  
 以 覲 則 柯 媒 妻 斧 柯 柯  
 有 之 不 伐 不 如 不 如 柯  
 踐 了 遠 柯 得 何 克 何

- 1 In hewing [the wood for] an axe-handle, how do you proceed?  
Without [another] axe it cannot be done  
In taking a wife, how do you proceed?  
Without a go-between it cannot be done
- 2 In hewing an axe-handle, in hewing an axe-handle,  
The pattern is not far off.  
I see the lady,  
And forthwith the vessels are arranged in rows

Ode 5 Metaphorical IN PRAISE OF THE DUKE OF CHOW So say the old critics and the new, and I say with them, hardly knowing why, but having nothing better to say On the different interpretations of the piece, see at the end of the notes

St 1 Comp vii VI 4 柯 = 斧柄, 'the handle of an axe' It is interesting to find the go-between existing as an institution in those early times Such an agent was thought to be necessary, and helpful to the modesty of both the families interested in the proposed marriage Originally, the go-between was an arranger of marriages only, now he or she is often a purveyor of them

St 2 則 = 法, 'pattern' 'The pattern is not far off,' i.e. the handle in the hand is the model of that which is to be made I cannot do other than understand 之了 of the lady, with whom the marriage has been arranged The last two lines of this stanza must surely be connected with the last two of the preceding Choo, with his correct, critical discrimination, thus understands the characters Maou and his school refer them to the duke of Chow The *peen* were vessels of bamboo, and the *tow* vessels of wood, of the same size, lackered within, and with stands rather more than a foot high They were used at feasts and sacrifices, to contain fruits, dried meat, vegetables, sauces, &c. 踐 denotes 'the app of rows,'—the way in which those vessels were arranged The meaning seems to be that when the go-between had done his work, all subsequent arrangements were easy, and the marriage-feast might forthwith be celebrated

THE INTERPRETATION The Preface says that the piece is in praise of the duke of Chow, and was made by some great officer to condemn the court for not acknowledging the worth of the great statesman 'There is a way,' says one of the great Ch'ings, 'to hew an axe-handle, and a way to get a wife, and so, if the duke of Chow was to be brought back to court, there was a way to do it' Is not this mere trifling with the text? Then the second stanza is interpreted—'The axe in the hand is the pattern of that which is to be made If you would bring the duke home, you have only to arrange a feast, and receive him with the distinction which is his due' This is trifling and moreover, as I have observed in the notes, 之了 cannot be referred to the duke of Chow Choo He, seeing that the old interpretation was untenable, assigned the piece to the people of the east, whose feelings towards the duke it expresses St 1, acc. to him, intimates how they had longed to see the hero, and their difficulty to get a sight of him, st 2, how delighted they were, when they could now see him with ease But neither can I get for myself this meaning out of the lines

A most important principle is derived by Confucius from the first two lines of st 2 in the 'Doctrine of the Mean,' xiii 2,—that the rule for man's way of life is in himself There is, probably, no reference at all to the duke of Chow in the ode May not its meaning be that *while there is a necessary and proper way for every thing, men need not go far to find out what it is?*

The rhymes are—in st 1, 何, 何, cat 17, 克, 得, cat 1, t 3 in 2, 遠, 踐, cat 15

VI *K'ew yih.*

信宿。不復。於公。鴻飛遵陸。信處。無所。於公。鴻飛遵渚。袞衣繡裳。魴我觀之。九域之魚。鱣

- 1 In the net with its nine bags  
Are rud and bream.  
We see this prince  
With his grand-ducal robe and embroidered skirt
- 2 The wild geese fly [only] about the islets.  
The duke is returning,—is it not to his proper place?  
He was stopping with you [and me] but for a couple of nights
- 3 The wild geese fly about the land.  
The duke is returning, and will not come back here?  
He was lodging with you [and me] but for a couple of nights.

Ode 6. Allusive and narrative. THE PEOPLE OF THE EAST EXPRESS THEIR ADMIRATION OF THE DUKE OF CHOW AND SORROW AT HIS RETURNING TO THE WEST. On better grounds than in the case of the last ode, Choo lie assigns this to the people of the east, sorry that the duke of Chow was now being recalled to court. The Preface on the other hand gives the same argument of this ode as of the other and assigns it to some officer of Chow who wished to expose the error of the court in not acknowledging the merits of the great man. The Kang-ho editors seem to think that other differences of view are unimportant, while there is an agreement in finding in the piece the praise of the duke of Chow.

St. 1 The Shwch wán explains yú as meaning a fish net; but the Urh ya gives that definition for *k'ew yú* together. The net in question was, no doubt, composed somehow of nine bags or compartments. Medhurst says that 鰓 is the roach; Williams says, a fish like the roach. It has red eyes, and must be the rud or red-eye (*leuiscus erythrophthalmus*). Both this and the bream are good fish; and the writer therefore passes on from them to speak of the duke of Chow. The other stanzas make it plain that he is the 之子 of I. 3. 袞衣 is explained in the dict. as 天子服 the dress of the Son of Heaven. But a high duke, or one of the three Luang of the Chow dyn. (Choo, V. xv. 5), had also the right to wear it, with a small difference in the blazony of the upper robe. The emblematic figures of rank (Choo,

II. iv. 4) were all depicted on the robes of both, but whereas on the royal robe there were two dragons, one ascending and one descending, on that of a grand-duke there was only the descending dragon. The same four figures were embroidered on the skirts of both. It was only the high, or grand dukes, whose dress approached so nearly to that of the king.

St. 2. 鴻—as in III. X. VIII. 3. 渚—as in II. XI. 2. The 2d line is understood interrogatively.—公歸豈無所乎. The connection between the first line and this seems to be—The geese come here among the islets, but it is only for a time. We know they will soon leave us. We should have known, that the duke was only temporarily among us. 信—to rest two nights in the same place is called 信. The 於女 among you, is a difficulty in the way of Choo's view that the place should be assigned to the people of the east. He meets it by saying that the people of the east in speaking to each other would naturally say you; so that among you is really equivalent to among us.

St. 3. 陸 is often used of the land in distinction from the water. Here the speaker has reference, probably to the departure of the geese for the dry northern regions; yet it might have occurred to him that they would be back among the islets in the next season. 宿 is here—the 處 in st. 2.

悲我無歸我無衣有是<sup>四</sup>  
兮。心使兮。公以兮。袞以

- 4 Thus have we had the grand-ducal robe among us.  
Do not take our duke back [to the west],  
Do not cause us such sorrow of heart

VII. *Lang poh.*

德音不瑕。公孫章跋章其胡。  
狼章定其胡。狼章跋其胡。  
公孫章跋其胡。公孫章跋其胡。  
狼章定其胡。狼章跋其胡。

- 1 The wolf springs forward on his dewlap,  
Or trips back on his tail  
The duke was humble, and greatly admirable,  
Self-composed in his red slippers.
- 2 The wolf springs forward on his dewlap,  
Or trips back on his tail.  
The duke was humble, and greatly admirable;  
There is no flaw in his virtuous fame

St 4 is all narrative, and must be taken as an address to the people of the west, complaining of the recall of the duke to the court  
無=毋, imperative

The rhymes are—in st 1, 觚, 裳, cat 10 in 2, 渚, 所, 處, cat 5, t 2 in 3, 陸, 復, 宿, cat 3, t 3 in 4, 衣, 歸, 悲, cat 15, t 1

Ode 7 Allusive THE PRAISE OF THE DUKE OF CHOW, THE MORE DISTINGUISHED THROUGH HIS TRIALS Choo again assigns this piece to the people of the east, while the Preface and Maou's school assign it, like the two odes that precede, to some officer of Chow In other points they agree

Both stanzas The wolf in the text is supposed to be an old wolf, in which the dewlap (胡) and tail have grown to a very large size He is further supposed to be taken in a pit, and to be making frantic efforts to escape,—all in vain, for his own dewlap and tail are in his way The duke of Chow, under suspicion of disloyalty, and because of his dealing with his brothers might have been expected to fret and rage, but his mind was too good

and great to admit such passions into it 跋 = 躐, 'to jump,' 'to spring forward' 定, 'to be hindered,' = 踣, 'to trip or stumble' 載 = 則 It is here equivalent to our 'or' 孫 = 遜 or 讓, 'complaisant,' 'yielding,' with reference to the meekness with which the duke bore his trials 膚 = 人, 'admirable' The 'red slippers' were worn both by the king and the princes of States 几几 denotes 'the app of quiet composure' Wang Gan-shih observes, '几 is used by men to lean and rest themselves on, hence 几几 means quiet' 德音, —as in VII IX 2, et al 瑕 = 疵病, 'a blemish,' 'a flaw'—It is astonishing with what lengthened eloquence the critics dilate here on the marvellous virtues of the duke of Chow

The rhymes are—in st 1, 胡, 膚, cat 5, t 1, 尾, 几, cat 15, t 2 in 2, 胡, 膚, 瑕, cat 5, t 1

CONCLUDING NOTE UPON THE BOOK The last three of the pieces are of a trifling character,

but the 1st and 3d, as they are longer than the other odes in this 1st part of the *Shu*, so they are of a superior character. The 1st, could we give entire credit to it, would be a valuable record of the manners of an early time, with touches of real poetry interspersed; and the 3d has also much poetical merit. Various speculations, into which we need not enter, have been indulged as to the place given to the odes of Pin at the very end of these Lessons from the States.

With regard to the order of the odes themselves, there is also a difference of opinion, and I transfer here what Hsüang Ping-chang has said upon it, especially as it illustrates what the critics have to say about the deep plans of Confucius in the arrangement of the Books and of the odes:—Hsu K'een in his scheme of the order of the pieces in the odes of Pin (蘭風

次序圖), places the *Fai to*, the *Leng pot*, the *Ch'e-keow* and the *Kew yü* immediately after the *Trih yüeh*, and makes the *Tung shan* and the *P'o foo* the last odes, but I venture to think that he thus misses the idea of the Master in arranging the odes as he did. The *Trih yüeh*, the *Ch'e-keow*, and the *Tung shan*, were all made by the duke of Chow himself. They are placed first, and all the particulars of the runaway against the duke, his residence in the east, his return to the capital, and his expedition to the east, become quite plain. The *P'o foo*, and the three odes that follow, were all made by others in the duke's praise. The *P'o foo* fol-

lows the *Tung shan*, because they are on kindred themes. The other three pieces were all made by the people of the east, and we are not to think that the Master had no meaning in placing the *Leng pot* last. The duke's assumption of the regency looked too great a stretch of power, his casting such authority as he did in his two brothers seemed like a want of wisdom; his residing in the east seemed to betoken a fear of misfortune; the *Ch'e-keow* seemed to express resentment; his expedition to the east seemed to show impetuous anger; and his putting Kwang-shuh to death seemed to indicate cruelty—all these things might be said to be blemishes in his character. The Master therefore, puts forth that line,—

There is no flaw in his virtuous fame,

as comprising the substance of the odes of Pin, and to show that the duke of Chow was what he thus was through the union in him of heavenly principle and human feelings, without the least admixture of selfishness. His purity in his own day was like the brightness of the sun or moon, and it was not to be permitted that any traitorous and perverse people in subsequent times should be able to fill their mouths with his example. Thus though the author of the *Leng pot* had no thought of mirroring in it the duke's whole career, yet the Master in his arrangement of the odes, comprehended the whole life of the great sage.